VOGUE

60c

FEBRUARY 1



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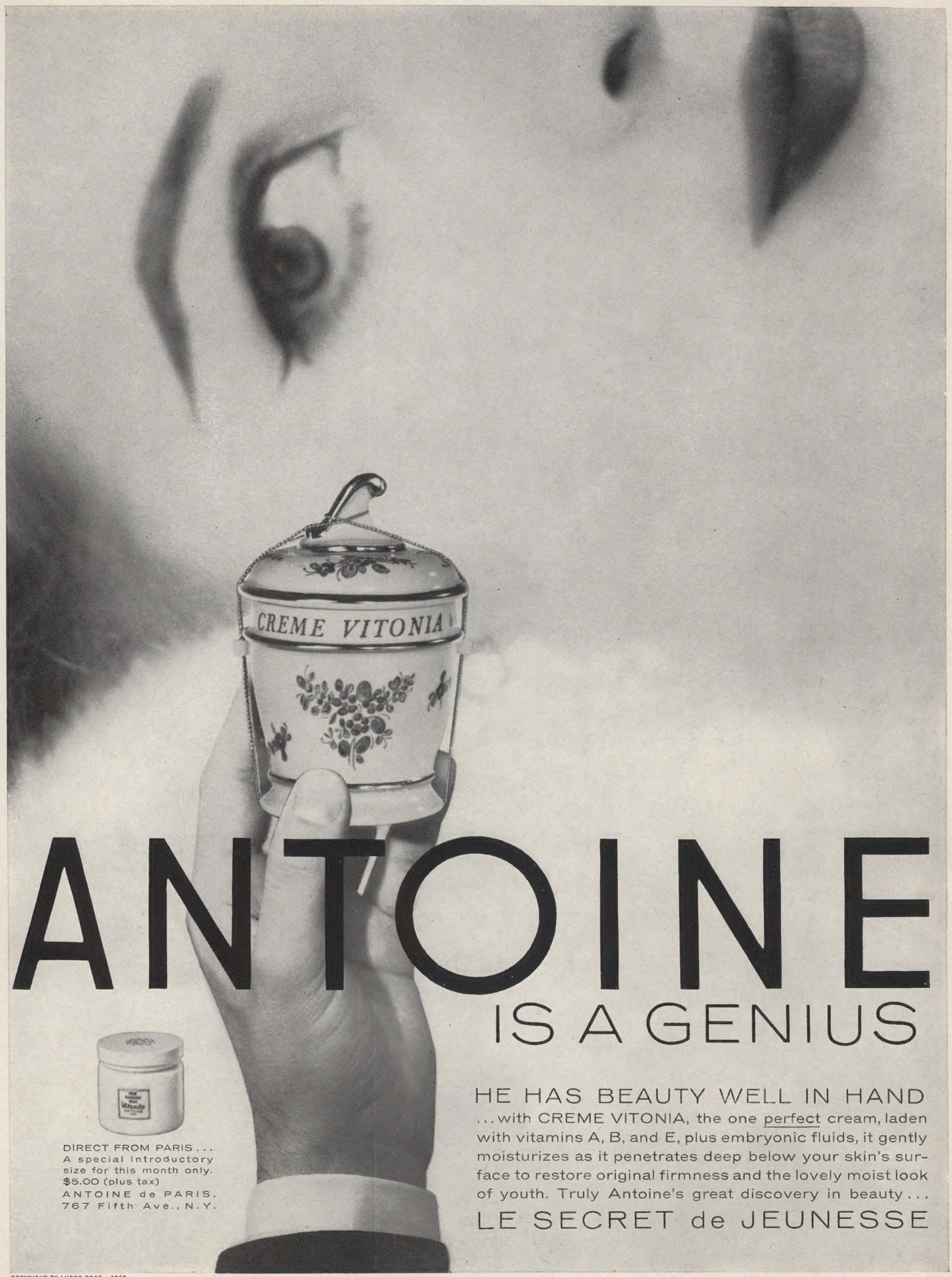
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FEBRUARY 1, 1960

COVER

Looking one way here at an American style of beauty—its allure compounded of a directness and vitality that's particularly U.S.A. The ingredients of this made-in-America look, an eye-stopper in any country: healthy glow, effective but uncomplicated make-up, a cultivated carelessness in the fanatically cared-for hair. Colour-work for this American face by Helena Rubinstein.



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exciting women of any age!

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when **Baltimore** *thinks of quality, it thinks of*

HUTZLER'S

owned and operated by the Hutzler family for over a century



Hat by Christian Dior—New York

The well-composed look
in a city silk . . . attuned
to Spring, to the Sixties.
A symphony in navy
counterpointed with white .
. . . composed by

Ben Reig



What could make you feel

more spring-like

than the new suit—

soufflé tweed, softly bloused

and sashed?

From Monte-Sano and Pruzan,

265.00—Lord & Taylor

PETER FINK

HAT: MR. JOHN



ARTHUR jablow
DESIGNED BY DAVID KIDD

BONWIT TELLER/ALL STORES **GUS MAYER CO., LTD.**/ALL STORES **MONTALDO'S**/ALL STORES **JOSEPH MAGNIN**/ALL STORES **STEWART DRY GOODS CO.**/LOUISVILLE

For your hands... the look of luxury!

Aquamarine smooths and softens winter-dry skin as no other lotion can . . . with a fabulous *moisturizing* action! Use it on your hands, your arms, all over your body—make every inch of you feel positively pampered! Now in a *new* Travel-Size plastic bottle.

Revlon

AQUAMARINE LOTION



© 1959, Revlon, Inc.

FURS BY REVILLON FRERES • RING BY VAN CLEEF & ARPELS



HAT BY EMME

SWANSON Inc. • 110 Ward Parkway • Kansas City, Missouri



we like the imaginative use of color and texture in the red wool coat and the black-stroked white surah dress in this costume designed by zuckerman exclusively for I. MAGNIN & CO.

SAN FRANCISCO • OAKLAND • PALO ALTO • SACRAMENTO • FRESNO • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA • LA JOLLA • SANTA ANA • SEATTLE

BEN GERSHEL



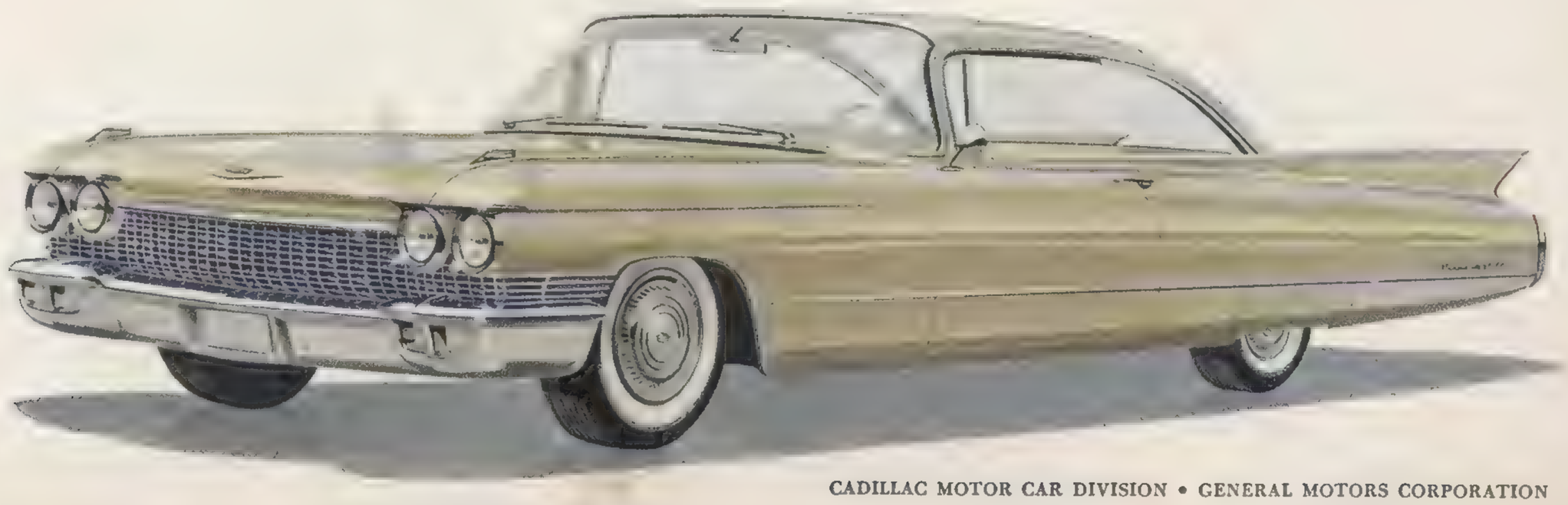
ROBERT KNOX



Mother and Daughter
Furs by Robert, Detroit,
Created Expressly for Cadillac

Never before have there been so many ways for a lady to lose her heart to Cadillac. There is the temptation of its elegant new styling, for instance . . . the allure of its marvelous new interior luxury . . . and the magic of its brilliant new performance and handling ease. And with all this, the facts about Cadillac's new practicality are understandably irresistible. Why not come in soon—and spend sixty minutes at the wheel? We'll wager you lose *your* heart within the hour.

Cadillac



CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

Important new sweater ensembling. It's Important to know you're beautifully dressed whenever you wear it. It's a sweater plus—slender pants, elegant shirt. It's Important if it says Bernhard Altmann. Cashmere sleeveless vest, pure silk pants and shirt—designed by Edita Kertis. Blossom pink, hyacinth, apricot, turquoise. Vest, sizes 34 to 40. About $20. Shirt, sizes 10 to 18. About $18. Pants, sizes 10 to 18. About $30. Bergdorf Goodman, New York; Titche Goettinger, Dallas; B. Siegel Co., Detroit; M. M. Cohn, Little Rock; The May Co., Wilshire, Los Angeles; Jordan Marsh, Miami or write to Bernhard Altmann, 100 West 40 Street, New York 18, New York.

Bernhard Altmann



CAPEZIO SHOES

PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES

When it's important to look your very best,
'Touch-and-Glow' is the make-up for you



Jewels by Van Cleef & Arpels

©Revlon, Inc. 1960

Looking wonderful and knowing it...that's the secret of a woman's self-confidence. It's the way you look and feel with 'Touch-and-Glow'. The Liquid Make-up tints your skin with a delicate glow of color. Matching Loose Powder adds a sheer velvet finish that lasts. And our Pressed Powder is so convenient for perfect touch-ups.

Revlon 'Touch-and-Glow'

NEW YORK · LONDON · PARIS



JUST PICKED! THE

Sponsored with American Sheep Producers Council

fresh crop of suits in carnation-hued wools

HANDMACHER cuts the freshest suits of spring in light, crisp American-made wools that take their colors from the exciting hues of Colorado Carnations. You'll see these Handmacher fashions blooming everywhere for months to come. Always radiant—for wool, like nature, gives vitality to color. Always trim—for resilient wool holds the beautiful Handmacher shape.

CARNATION WOOLS

When buying carnations, look for the Colorado Gold Seal . . . when buying fashions look for the 100% Wool label.

Green worsted. about $85
Blue belted suit, about $85
Red tweed, demi-fitted, about $65
Beige . . . hand-stitched detail, about $75

The Carnation Wools on these four pages at Marshall Field and Co.; B. Altman and Co.; Frederick & Nelson; Dayton's, Minneapolis; Jelleff's; Halle Bros.; Harzfeld's; Kaufmann's. For other fine stores see page 185.

Handmacher

• 533 Seventh Avenue, New York 18, N.Y. •

HATS BY SALLY V SHOES BY I. MILLER GLOVES BY KISLAV

NOTHING MEASURES UP TO WOOL



Sponsored with American Sheep Producers Council

fresh cut of coats in carnation-bright wools

LASSIE designs spring's zingiest coats in petal-weight wools that are gay and lovely as Colorado Carnations. Yours for months of pure pleasure—for pure wool thrives on action . . . gives never-fading comfort through the most capricious weather. Such wonderful coats! The look alone inspires the phrase, "I love a Lassie."

Shown: The Chesterfield (*#2204*)—updated classic in rich wool flannel, edged in braid. Gallery Plaid (*#2318*) in light wool tweed with new deep collar. Hopscotch Check (*#2214*)—right-angled for spring in soft, smooth wool. All **$39.95.** The Important White Coat (*#2620*)—in nubby wool, braid bound, **$45.** All fine American-made wools in a wonderful range of carnation colors. Sizes 8 to 18. Prices higher west of the Rockies.

CARNATION WOOLS

When buying carnations, look for the Colorado Gold Seal . . . when buying fashions look for the 100% Wool label.

The Carnation Wools on these four pages at B. Altman & Co., New York; L. S. Ayres & Co., Indianapolis; Bullock's, Los Angeles; May D & F, Denver; The J. L. Hudson Co., Detroit; Scruggs-Vandervoort & Barney, St. Louis; Miller & Rhoads, Richmond; John Wanamaker, Philadelphia; and Frederick & Nelson, Seattle. For other fine stores see page 188.

For the name of your local Lassie store, write Lassie, Dept. V-2, 512 Seventh Ave., New York 18, N. Y. In Canada write Lassie, 395 Mayor St., Montreal.

lassie maid

HATS BY MADCAPS SHOES BY CAPEZIO JEWELRY BY MARVELLA

NOTHING MEASURES UP TO WOOL

The cummerbund swimsheath, very contemporary concept of shaping you in the elegance of lightly etched satin, elasticized. The perfectionist zipper is by Conmar. This is the beautiful Jeunesse, 25.00

Rose Marie Reid

JEWELS OF THE SEA



next to

"I love you"



"...how lovely you are!"

Few words thrill a woman more! Few words tempt her more to do everything she can to preserve that compliment-merited loveliness... to guard it... to cherish it... to care for it tenderly with the finest cosmetics the world has to offer. Few preparations hold more promise than those compounded of precious oils, other rich ingredients and Royal Jelly

by Frances Denney

THE COMPLETE COLLECTION OF ROYAL JELLY PREPARATIONS BY FRANCES DENNEY OPENS A WHOLE NEW AREA OF BEAUTY POSSIBILITIES—FOR THE DRY SKIN, VIVA OR CREME SUPREME WITH ROYAL JELLY... FOR TELL-TALE LINES IN THE EYE AREA, EYE CREAM WITH ROYAL JELLY... FOR RELAXED CONTOUR, AGING NECKLINE, NECK AND CONTOUR BLEND WITH ROYAL JELLY FOR THE SKIN THAT NEEDS MOISTURE, MULTI-LAYER MOISTURIZER WITH ROYAL JELLY...FOR A "FACE-LIFT" TREATMENT, INVISIBLE BEAUTY STRAP WITH ROYAL JELLY...LIPSTICK...FLUID CREAM MAKE-UP...OVERTONE CAKE MAKE-UP—WHEREVER THE MOST EXCITING COSMETICS ARE SOLD.

© 1960 FRANCES DENNEY



white-washed checks . . . *definitive look for spring in the important short-sleeved suit, a clean sweep of grey and white or beige and white wool from Scotland. 8 to 14. 125.00. Altman suit shop, third floor—Fifth Avenue, White Plains, Manhasset, Short Hills*

HUDSON'S WOODWARD SHOPS



Davidow's navy wool homespun suit with hip-grazing jacket that owes some of its chic to Chanel: the white pipings of Italian silk serge; the blouse of same; the sprinkling of golden buttons. Sizes 10 to 16, $200.00. The J. L. Hudson Company, Detroit.

by Branell

ODUM, BOWERS & WHITE, BIRMINGHAM / BATTELSTEIN'S, HOUSTON / L. STRAUSS, INDIANAPOLIS

Gus Mayer

NEW ORLEANS. NASHVILLE. JACKSON. BEAUMONT

LEVY'S, MEMPHIS / AL ROSENTHAL, OKLAHOMA CITY / MORRIS LEVY, SAVANNAH



Marquise

a Philippe Tournaye design

BONWIT TELLER, NEW YORK • BULLOCK'S WILSHIRE, LOS ANGELES • JENNY CO., CINCINNATI • MONTALDO'S, ALL STORES • NEIMAN-MARCUS, DALLAS

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

BEN REIG TAILORS THE SPRING SUIT WITH GENTLENESS, IN IMPORTED TISSUE WORSTED CRISS-CROSSED AT THE LOWERED NECKLINE BY CRISP WHITE.

DERUJINSKY

IN NEW YORK AT DE PINNA





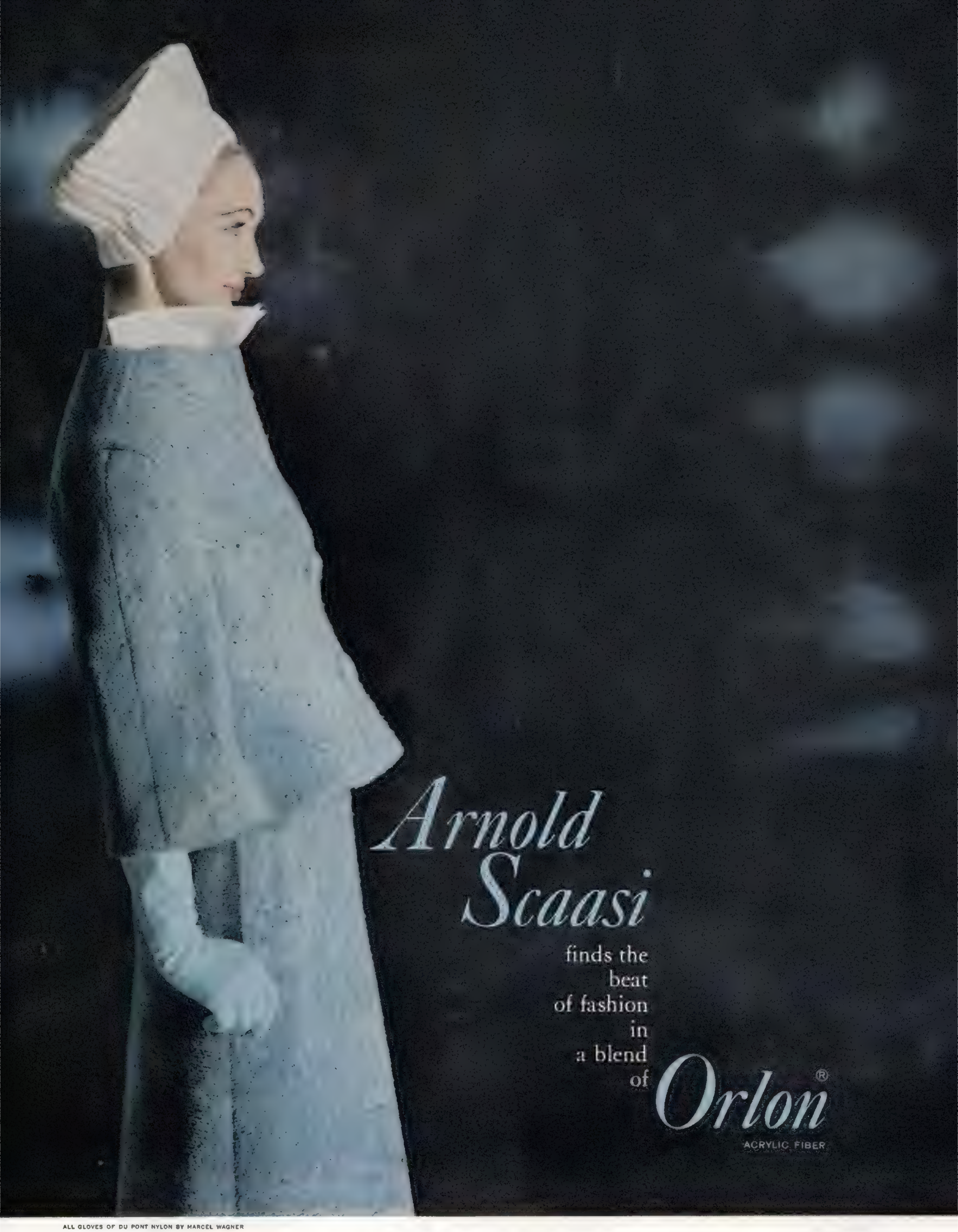


Pat Sandler for Highlight

ENSEMBLE IN SILK LINEN AND SILK CHIFFON. LINED IN *Siri*. BLACK, BEIGE OR NAVY. ABOUT $100..

Spring!
and
Great
American
Designers
find
the
beat of
fashion
in
Du Pont
Fibers...

DUPONT
REG. U. S. PAT. OFF.
BETTER THINGS FOR BETTER LIVING ... THROUGH CHEMISTRY



ALL GLOVES OF DU PONT NYLON BY MARCEL WAGNER

Roughed tweed, ruffed organdy—who but Scaasi could conceive such electric, eclectic fashion as this! And the beginning of it all is "Orlon"** in Lesur's beautiful blue tweed of **"Orlon" acrylic fiber blended with wool, reindeer hair and other fiber.** "Orlon", bringing a mellowed touch, mild weight and shape retention to the very fabric of fashion. In Delphinium blue. Sizes 8-16. About $395.

HAT BY EMME

Bonwit Teller
NEW YORK

John Wanamaker
PHILADELPHIA

**"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER.



ADELE SIMPSON



All the superb subtlety, the ease of the Orient, echoed here in one perfect costume by Bill Blass of Maurice Rentner. And the beginning of it all is "Dacron"* polyester fiber blended with wool by Lesur. "Dacron", lightening the weight of this costume, freshening the look of it, assuring the shape of it thoughout a long, busy, beautiful life.
In grey and white. Sizes 8-16. About $300.

HAT BY EMME

*"DACRON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS POLYESTER FIBER.

Bonwit Teller
NEW YORK
Nan Duskin
PHILADELPHIA

Jane Derby

finds the
beat
of fashion
in

Du Pont Nylon

and silk



One fabulous plunge of pleats from throat to just above the ankle, interrupted only by a velveted obi—this is the new genius kind of evening look from Jane Derby.
And the beginning of it all is Du Pont Nylon combined with silk by American Silk Mills. Nylon, giving gossamer chiffon such secret strength it can dance all night and come home pleat-perfect, unfatigued and radiant. In soft, pale orange. Sizes 8-12. About $265.

De Pinna
NEW YORK
Jo Robinson, Inc.
WILMINGTON



ALL GLOVES OF DU PONT NYLON BY MARCEL WAGNER

The little-girl look, yes—but never so grown up, so go-everywhere as in the hands of Roxanne of Samuel Winston. And the beginning of it all is "Dacron"* polyester fiber blended with silk by Onondaga Silk Company, Inc. "Dacron", bringing a lighthearted body, a 9 to 5 freshness, a shape security to this happiest of all herringbone tweeds. Also in red and grey. Sizes 8-16. About $160.

HAT BY LILLY DACHÉ

*"DACRON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS POLYESTER FIBER.

Filene's
BOSTON
Lord & Taylor
NEW YORK

Harvey Berin

finds the beat of fashion in

Orlon®

ACRYLIC FIBER

and silk

Most charming little, most liveable little deception in many a spring—the suit-able dress, but, of course, by Karen Stark of Harvey Berin. And the beginning of it all is "Orlon"** acrylic fiber blended with silk by Chardon-Marché into this nimble, thimble-weight check. Thin as it is, with its fine look of silk, "Orlon" gives it a superb poise and a new shape-keeping stamina. In beige and brown check. 8-16. About $90.

**"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER.

HAT BY LILLY DACHÉ

G. Fox & Co.
HARTFORD

Bonwit Teller
NEW YORK



Larry Aldrich

THE FASHION: *beauty and the beast.* THE FABRIC: *tiger-print silk chiffon.* THE COLOR: *tamed tiger greige. Designed by Marie McCarthy, about $125. Lord & Taylor, New York; Nan Duskin, Phila.; Blums-Vogue, Chicago; Frederick & Nelson, Seattle.*



LOVE-AFFAIR PAIRS *Marquise*

Matchless shoe shape...bejeweled. The coloring...pitch patent or palest blonde. 16.99 to 18.99

At Oppenheim Collins, New York; Mabley & Carew, Cincinnati; Furchgott's, Jacksonville; Lipman's, Portland; and other leading stores. **WOHL SHOE COMPANY** • SAINT LOUIS • A Division of Brown Shoe Company

MEET MR. MORT

ABOUT $35.00 ■ LORD & TAYLOR ■ JENNY CO. ■ DAYTON CO. ■ NEIMAN-MARCUS ■ J. W. ROBINSON



Gloat on Crane's

"I'm turning the beach house over to you. Stuart and I will be married at his villa in Capri. Celeste."

When it comes to impressing first husbands, a stinging little note on Crane's paper does more for your ego than alimony. Celeste's note was written on Crane's monogrammed satin finish moonstone grey papeterie. Crane's Fine Papers are made in Dalton, Mass., and have been for one hundred and fifty-nine years.

Crane makes only 100% Rag Extra No. 1 Quality Papers for currency, securities, carbons, scientific and architectural tracings and stationery.

Nothing quite up to

TREO with "CHEERS"

for giving you the glowing self-confidence you enjoy from knowing your figure has all the well-shaped slimness, the elegance and the easy suppleness that the smartest clothes could ask!



FOR EXAMPLE, *Panty Style 317: As pretty and light as lingerie . . . slims and shapes you gloriously with expertly-controlling "ribbons" and with the velvet-y touch of Helanca-backed power net.* *Girdle, too* — **$8.95**

"CHEERS" Style 841: Beauty, lightness, the feeling of freedom...and the sense of security in a strapless that never slips or shifts! **$5.95**

TREO COMPANY, INC., 200 Madison Ave., New York

Discoveries in beauty

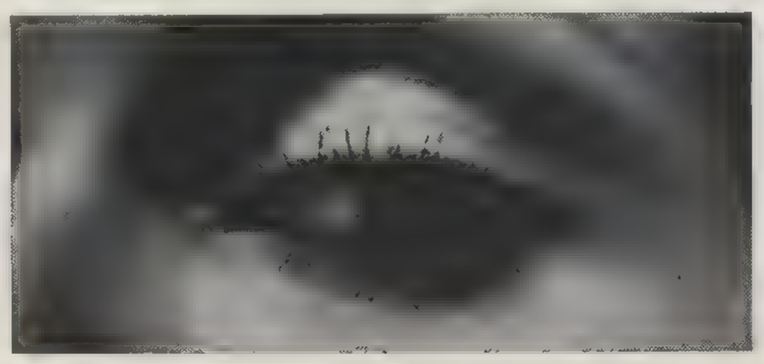


INTERIOR, 1960 IMPERIAL

One for the road: this compact travelling case mobilizes an A to Z range of make-up. The ten-item kit (two-and-a-half pounds light) contains cleanser, lotion, and moisturizer as well as make-up essentials—from foundation to bright-hued eye shadow. The case: Imperial Red leather. By Elizabeth Arden, about $25; at Saks Fifth Avenue; Neiman-Marcus; Garfinckel's.



New definition for lips: a deft outline sculptured by brush in a darker shade of lipstick. Here, the lipline widens across the bow of the mouth, then narrows, is drawn out to artificial corners. The outline colour is Elizabeth Arden's Pure Red, an Imperial Red, which comes in a snappy red suède container. About $6.50 plus tax. Saks Fifth Avenue; Neiman-Marcus; Garfinckel's.



New sweep for eye shadow: across the bone just above the eyelid; a hint of mystery sketched—subtly—in neutral or brown, blended at the outer edge. The rest of the make-up: mascara and a pencilled line on the upper lid that ends in an eye-opening point.



COIFFURES AMERICANA

New fashion perspective 1960! Hair inching shorter, moving gently forward, flowering into a new illusion of height. Our younger-than-springtime "Calla Lily" Coif, created for you wherever you may be, by Coiffures Americana Salons:

NEW YORK: Bergdorf Goodman
AKRON: O'Neil's
ATLANTA: Davison's*
BALTIMORE: Hochschild, Kohn*
BATON ROUGE: D. H. Holmes
BEVERLY HILLS: Haggarty's
BIRMINGHAM: Burger-Phillips
BOSTON: Jordan Marsh Company
CHARLESTON: Stone & Thomas
CHICAGO: Carson Pirie Scott*
CINCINNATI: Shillito's
CLEVELAND: The Higbee Company
COLORADO SPRINGS: Kaufman's
COLUMBUS: Lazarus
DALLAS: A. Harris (Oak Cliff)
DENVER: The Denver Dry Goods Co.*
DETROIT: Hudson's*
EL PASO: Popular Dry Goods
EVANSVILLE: deJong's*
FT. COLLINS, Colo.: Randall Shop
HARRISBURG: Wm. B. Schleisner's*
HAYWARD: Joseph Magnin
HOUSTON: Battelstein's (River Oaks)
KANSAS CITY: Emery, Bird, Thayer
LA JOLLA: Hafter's
LAS VEGAS: Joseph Magnin
LEXINGTON: Embry & Co.
LOWELL: Bon Marche
MALDEN: Jordan Marsh Company
MIAMI: Jordan Marsh
MILWAUKEE: Boston Store
MINNEAPOLIS: John W. Thomas
NEW HAVEN: Malley's
NEW ORLEANS: D. H. Holmes
OKLAHOMA CITY: Kerr's*
PALM SPRINGS: Bullock's
PALO ALTO: Joseph Magnin
PASADENA: Haggarty's
PHILADELPHIA: John Wanamaker*
PHOENIX: Switzer's*
PROVIDENCE: The Shepard Company
ROANOKE: Miller & Rhoads
ROCHESTER: Sibley's*
SACRAMENTO: Joseph Magnin
ST. LOUIS: Famous-Barr*
ST. PAUL: Field-Schlick
ST. PETERSBURG: Maas
SALT LAKE CITY: Auerbach's
SAN ANTONIO: Joske's of Texas
SAN FRANCISCO: Joseph Magnin*
SAN JOSE: Joseph Magnin
SAN MATEO: Joseph Magnin
SYRACUSE: Flah (Shoppingtown)
TAMPA: Maas
TOLEDO: Lamson's*
TUCSON: Steinfeld's
TULSA: Vandever's (Utica Square)
WALTHAM: Grover Cronin
WHEELING: Stone & Thomas
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WORCESTER: Denholm's
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*and suburban branches

KAZAN

TREND SETTING BEAUTY SALONS IN FINE FASHION STORES & FROM COAST TO COAST

COIFFURES AMERICANA



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MONET, MASTER JEWELER, "PRELUDE" COLLECTION: COLLAR-NECKLACE $20 PLUS TAX. BRACELETS, EARRINGS, AND PIN TO MATCH. AT THE FINEST STORES.

This is the golden manner of Monet


Hansen
Venice lace—
in delicate design
Milwaukee 1, Wisconsin

Radiantly styled for the Rocketing '60's !



1960 NINETY-EIGHT HOLIDAY SPORTSEDAN

Quiet elegance marks this Oldsmobile. With its luxurious new Custom-Lounge Interiors and PREMIUM ROCKET Engine, you are certain to find it the most satisfying car you have ever owned. Your local authorized Oldsmobile Quality Dealer will be most happy to show you all the wonderful reasons why.

OLDSMOBILE DIVISION, GENERAL MOTORS CORPORATION

NINETY EIGHT

by OLDSMOBILE

...FOR THE PERSON WHO WANTS THE FINEST THE MEDIUM-PRICE CLASS HAS TO OFFER!


VANITY FAIR

COFFIN JEWELRY BY MARVELLA

A classic formula
goes discreetly modern
and is captured
discriminately
in slub Italian silk.
Silver green, pearl beige,
navy, black. 8 to 16.
About 85.00

GEORGIA BULLOCK

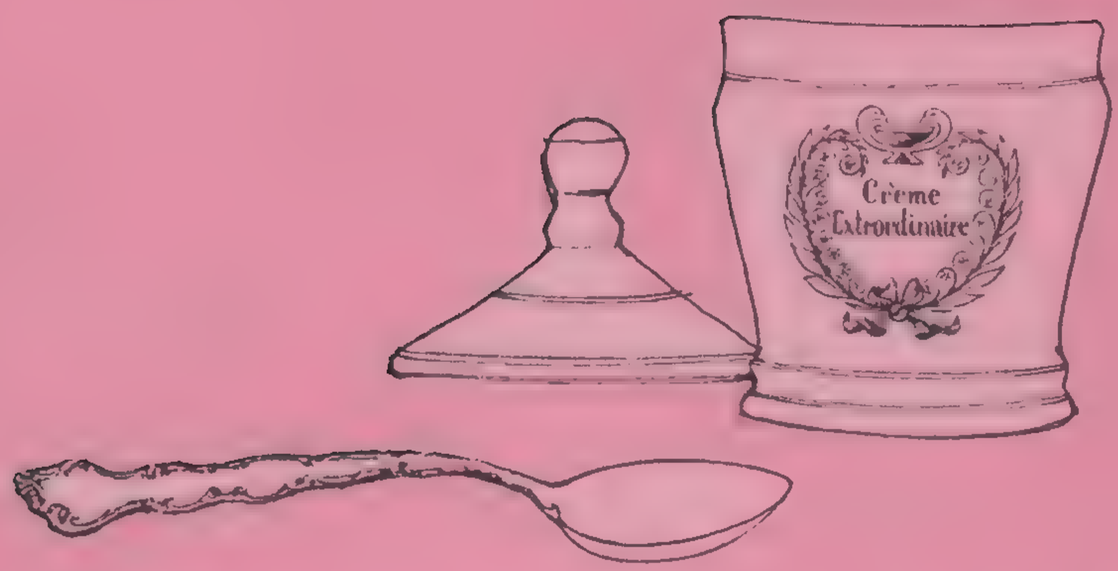
122 East 7th St., Los Angeles, California



ALL GIRL AND GLAD OF IT. Your figure deserves these curves so knowingly contrived in imported silk Dupioni. Observe: rose nestled at plunge-point of shaped décolleté, slink skirt tapered from winnowed waist. White, black, green, beige, blue, lilac. Sizes 5 to 15. About $40.* At fine stores listed or write to Jane Andre, 16 Minna Street, San Francisco 5, California. Bloomingdale's, New York; Woodward & Lothrop, Washington, D.C.; Kauffmann's, Pittsburgh; Harzfeld's, Kansas City; Bullock's and Joseph Magnin, California

*SLIGHTLY HIGHER IN THE WEST

Elizabeth Arden's Promise



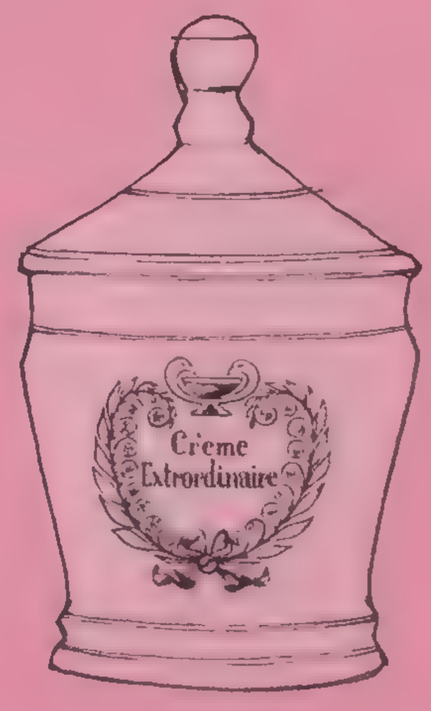


From the first teaspoonful of Crème Extrordinaire*

Your skin responds immediately and conspicuously







The pores drink in its moisture-giving ingredient

The skin fills out smoothly under your fingertips







No other cream does so much in so many ways

Crème Extrordinaire by Elizabeth Arden

For February: New introductory size 4.00. Regular sizes 10.00, 18.50, 27.50.

Plus tax *taken externally



GLOVES OF DU PONT NYLON BY DAWNELLE.

GUTTMAN KNITWEAR celebrates "Orlon" 21—the new "Orlon"* acrylic fiber—with a sheath that owes its all to shape and texture. It's "Orlon" 21 that gives so much ...the touch of wool, the fine look of wool, so natural it fools the eye. And "Orlon" 21 gives *more*...adds all the bountiful pleasures of easy care. No sagging, wearing after wearing. No blocking, washing after washing. Sizes 10-18. About $35. At Stewart Dry Goods, Louisville & Lexington; Dayton's, Minneapolis; Best & Co., New York; Joseph Magnin, San Francisco; Frank R. Jelleff, Inc., Washington, D. C.

DU PONT
REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING
...*THROUGH CHEMISTRY*

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*"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, DOES NOT MAKE THE FABRIC OR FASHION SHOWN HERE.



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*Exclusive of accessories

#956 Best-selling, high-waisted 'Social Whirl' with alternating panels of power net and lustrous elastic. In white, $16.50. In black, $18.50.

in light-weight 'Social Whirl' by Warner's

Front *and* back . . . these circles concentrate slimming power in the two places you need it most . . . make you look and feel a whole size smaller!

Almost weightlessly, Social Whirl flattens and firms you in the two most important places—across tummy and derriere—with five now-famous circles embroidered front and back. It's Warner's most ingenious way to a newly-graceful silhouette.

Social Whirl® comes in a wide choice of styles (one as light as 2½ oz.*). This means you can be sure of the exact fit and comfort you want . . . whether you choose a girdle, pantie girdle or corselette. Choice of different slimming *fabrics*, too—from firming nylon taffeta to free-and-easy power net. Slip into *your* Social Whirl today. Let Warner's® help you look and feel a whole size smaller!

New! Warner Wash! Gives professional washing care to girdles, bras, lingerie, woolens. Prolongs their life, preserves their looks. It's Warner's gentle-formula cold water soap. $1.50 for ten full oz.

AMERICAN GOLFER®

GETS THE CRUISE SEASON UNDER WAY WITH THE SPECTATOR CLASSIC IN **ERINORE,**® A CRISP, CREASE-RESISTANT PURE IRISH LINEN THAT SAILS THROUGH SUDS LIKE A MERMAID AND COMES THROUGH WITH SHINING COLORS. TAILORED BUTTON-DOWN STYLE, WITH A SOFT, NEW DOUBLE NOTCHED COLLAR, IN SHADES OF VACATION TIME. NASSAU BLUE, RASPBERRY*, TOAST, NAVY. SIZES 10 TO 20, $19.95. AMERICAN GOLFER, 1410 BROADWAY, N.Y. 18, N.Y.

BEST & CO., N.Y., AND BRANCH STORES

PURE IRISH LINEN



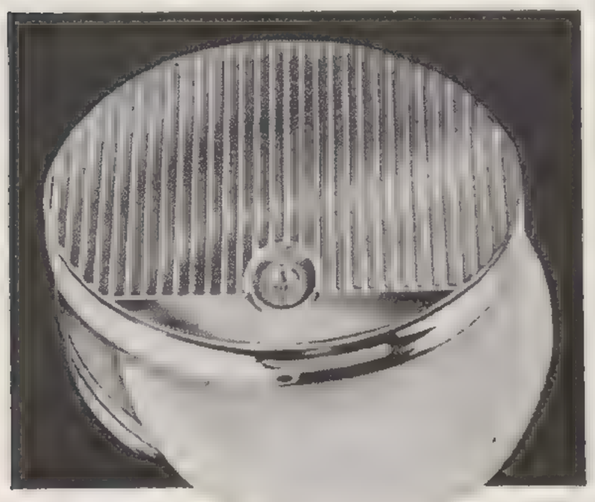
NEW! Powder+foundation (no grease)



Covers flaws and tired lines



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Flair

Complete compact make-up

Smart golden metal case
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When the living is American . . .

(More of this on page 179)



The tunic movement in America swings wide here, in keeping with the new bias twist to clothes. This black-and-white one, of wild Indian silk, sits easily in three-quarter style over a narrow skirt, retains a faintly Eastern flavour under the Americanisms of a Glen plaid pattern, bold buttons, a contour leather belt. By Pat Premo. About $90 at Bergdorf Goodman; Evelyn Gibson.



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Multiple exposures capture primitive mystery in exotic Natalie Renke designs. Slim, fully lined pants in silk surah leopard print, $25. Matching silk shirt with Peter Pan collar, barrel cuffs, $20. Sleeveless, lined beige tunic of wool, linen and silk tweed also complements the sheath skirt of the same fabric. Tunic, $40. Skirt, $20. Sizes 8 to 16. You can see these Multiple Exposures at fine stores listed on facing page or write Suburbia, U.S.A., Inc., 525 Seventh Avenue, New York 18, N.Y.

Botticelli should paint you, sea-darling of the gulls
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This magnificent dare, wildly fringed, 14.95

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makes you feel like you're drifting into a silken dream . . . there's a subtle restraint in the gently molded lines caressed with fine embroidery imported lace . . . all smooth as cream after tubbing.

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Kimberly

KNITTED FASHIONS

"Halliburton's banana peel"

A Texas memory

BY R. C. PHELAN

"In the dim light the ghostly peak before me, barren of all vegetation, glimmered like a colossal cone of white sugar. Cold thrills ran through me. This was the climax of adventure, the glorious finale of months of sensational living. I had defied everybody, risked everything, on this one throw. It was to be the acid test, the iron trial of endurance.

"This was my twenty-third birthday, and here was a chance to celebrate it by dashing to pieces the age-old tradition that Fuji could never be climbed in the winter singlehanded. I glared at my enemy. It glared back at me. 'Fool!' it seemed to say, 'you presume to do alone that which has been fatal to whole parties of climbers! Go reach for the moon—you'll get it as easily as my summit.' The danger of my adventure suddenly appalled me. I quaked with apprehension, but Danton's clarion call to his hard-pressed French again came to me: *'L'audace, encore l'audace, toujours, toujours l'audace!'* To hell with discretion! I would not turn back!"

—from *The Royal Road to Romance*, by Richard Halliburton, Bobbs-Merrill Company, 1925.

Richard Halliburton came to Central Texas in 1937, just two years before he drowned in the Pacific while trying to sail a Chinese junk from Hong Kong to the San Francisco World Fair. Central Texas was not one of the romantic places that Halliburton visited as a world traveller; it was one of the drab ones where he came to lecture. I was fifteen then, and he was my hero, the author of all my favourite books.

"You'll *like* Halliburton," my mother had said to me a year or so earlier, but I had doubted it. His books were popular among grownups, which was a poor recommendation. However, I had turned out to be wrong, and my mother overwhelmingly right. I had read *The Royal Road to Romance* and *Seven League Boots* and *New Worlds to Conquer*, and had wished for more. I wanted to be an adventurer, like him, and write books, in stirring prose, like his, about my travels.

Now I had an opportunity to see this famous writer and hear him speak, if I could solve all the problems connected with such a venture. For Halliburton was not to lecture in the town of McGregor, where I lived, but at Baylor University in Waco, eighteen miles away.

McGregor was an island in shallow seas of cotton and wheat and corn, with four roads leading off like causeways to other towns. Important things always happened at a distance from McGregor, and we read about them in newspapers. Fame came nearest to us in the forms of Katharine Cornell and Helen Hayes and Alla Nazimova. But they appeared in Waco, as Halliburton was going to do, and at high prices. My economic life was not geared to seeing them, only to reading about them in the paper. For me, a dime for the movies was common, and a quarter for the tent show was possible. But *The Barretts of Wimpole Street*, whether performed unimaginably far away in New York, or eighteen miles away in Waco, was completely out of my reach.

For Halliburton, though, I resolved to make an effort. My parents never let me use our family Chevrolet except to take Tootie Meador to the movies. I knew that my admiration for Halliburton, worshipful though it was, would not move them to change their rule. Before even mentioning Halliburton to my mother and father, I had to think of a special approach that would startle them into approval.

Fortunately (for I was not much given to thinking), I thought of one that startled even me. I was editor of the high-school paper; I would *interview* Halliburton. When I offered this scheme to my parents, they were so struck by the grandeur of my conception that they abandoned all considerations of economy or caution and agreed to let me take the car. After that the project grew of its own vitality. Mr. Arthur Barsh, the superintendent of the McGregor Public Schools, wrote a letter introducing me to anyone in authority at Baylor University. His letter recommended me as a student of industry and merit, and it expressed the hope that I would be given an opportunity to meet Mr. Halliburton and to speak with him. It also asked that I be admitted to his lecture at the special student rate, if such a rate existed.

In midafternoon of the proper day, with my hair unusually well oiled, with a new five-cent notebook in which to record my interview, and with a public-library copy of *The Royal Road to Romance* which I intended to steal if I could get Halliburton to autograph it, I drove away from McGregor. The new road was so new then that it was only a roadbed, unpaved, and most of it ran through cotton and corn fields as straight as the wake of a ship. I met three cars in the eighteen miles.

In Waco, I parked near Baylor University and wandered out upon the campus, holding in my hand the letter of introduction from the Superintendent of Schools. I showed it to one student after another, asking what I should do next. No one knew. At least one of them suggested that I could try talking to Dr. A. J. Armstrong.

I had heard of Dr. Armstrong. He was chairman of the English Department. He had assembled, over many years, the world's largest collection of memorabilia and documents from the lives of Robert Browning and Elizabeth Barrett Browning. These were kept on the Baylor campus in the Browning Room, a place I had read about but never seen. I had the impression that Dr. Armstrong was a formidable man to deal with, stern, deep-voiced, and often wrathful. This was probably because I believed that all college professors were like that; I had never met one. I asked the way to Dr. Armstrong's house—it was nearly six o'clock—went there, and rang the bell .

A grey-haired woman answered the door. She warmed and welcomed me with a beautiful smile before either of us spoke a word. Beginning my speech with an "Uh," as I did in those days, to be sure I got started *(Continued on page 78)*

Genealogy of Jacqueline Cochran's Famous

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by *Jacqueline Cochran*, originator of the moisture concept in cosmetics

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Flowing Velvet or Flowing Velvet Super Rich Cream, the same formula in a rich textured cream form. At better cosmetic counters everywhere. Each $3.00, $5.00, $8.50, $15.00.

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FLOWING VELVET LIPSTICK—a new kind of beauty treatment for your lips. 9 shades. $3.50. Refills, $2.

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FLOWING VELVET EYE CREAM—to re-hydrate the sensitive eye skin area and prevent moisture loss. $5.

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FLOWING VELVET JOY OF BATHING—bathe in fragrance as you bathe away dry skin all over your body. $5.

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how do you like your embroidery? Much or just a touch? Left: all-over appenzel Schiffli embroidery on a coat dress of iron-free pima cotton. Pink, blue, maize, black. Sizes 12 to 20 and 14½ to 22½. Right: lacy medallions circle the capelet sheath. In drip-dry 51% Arnel and 49% pima cotton by Fabrex. Sizes 10 to 20 and 14½ to 22½. Each dress about $18.* See listing on page **194** or write Jack Squire, 1400 Broadway, N.Y.

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FAMED FAR AND WIDE for her astute judgment in a field predominantly ruled by men, breeding race horses is a business she takes seriously. Here at Hialeah to start the winter season, her silks will fly with the finest. Breeding is apparent, too, in every line of her taut, trim Beechcraft Bonanza . . . a thoroughbred in private planes by the most exacting standards. She finds it eager and willing to speed her to all the major tracks where she delights in following the fortunes of her stable. If you prize beauty, responsiveness and sleek elegance in a plane, why not indulge in a Beechcraft?



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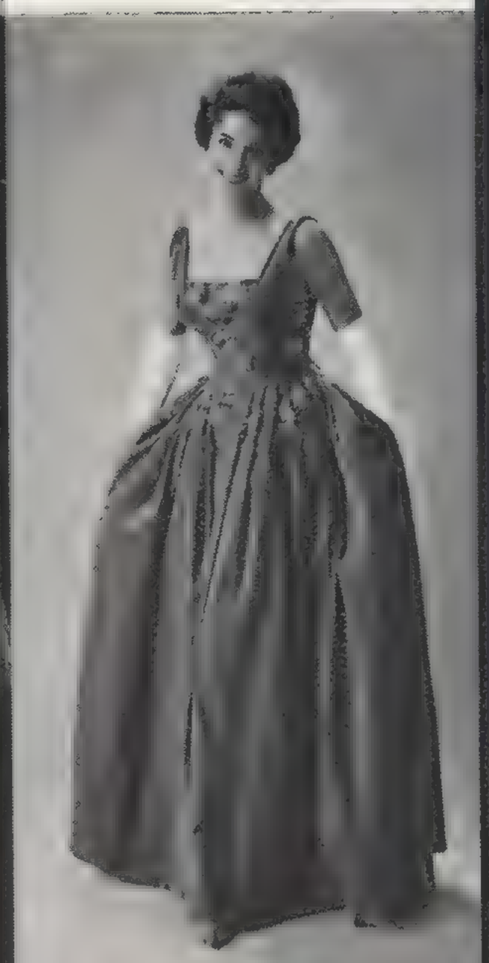
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Photography by Jacques Simson







Rudolf ballgown
"Everglaze" cotton satin, embroidered

Paul Parnes day dress
"Everglaze" cotton

Larry Aldrich cocktail ensemble
"Everglaze" cotton, embroidered

Bill Blass theatre suit
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Hannah Troy afternoon dress
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Trigère afternoon costume
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Ceil Chapman ballgown
"Everglaze" cotton satin

Anne Klein late day dress
"Everglaze" cotton satin

Estévez afternoon dress
"Everglaze" "Minicare" cotton satin

Anne Fogarty hostess gown
"Everglaze" cotton satin

Herbert Sondheim cocktail dress
"Everglaze" cotton satin

Edward Abbott evening dress
"Ban-Lon" lace

Oleg Cassini cocktail dress
"Everglaze" novelty cotton satin









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Prices plus tax, slightly higher in Canada. Harry Schneider Furs — Martini designed fashions.



To Girltown! 'Cause Girltown makes the best sportswear for little, middle-sized and quite grown-up girls. Bonnie Jo's wearing her John Paul Jones coordinates in natty red, white and blue. Sizes 3 to 6x, 7 to 14, subteen 8 to 14. Shown in sizes 7 to 14. Wool plaid pleated skirt. About $8.00. Drip-dry overblouse. About $4.00. Brass-button flannel commodore blazer. About $11. For nearest store, Write Girltown, Inc., 520 Eighth Ave., New York 18.

CAPEZIO SHOES / HAT BY MR. JOHN / PRICES SLIGHTLY HIGHER IN THE WEST

to Girltown!

I. Doctor

DOCTOR DRESS CO., INC., *325 W. Jackson, Chicago 6*

Spring brings forth this delightful new twosome. Left: the dress so born to be lived in any hour any event; about 70 dollars. Right: the perky bolero adds chic to an already pretty dress; about 90 dollars. Both superbly handled in navy, black, beige, Dior blue or fern green silk linen. 14 to 44 and 12½ to 24½.

Slightly higher on West Coast *Hats—Mr. John*



See the I. Doctor advertisement on page 103

When winter winds blow and temperatures drop, a woman's skin—her most precious asset — needs protection against the drying effect of outdoor cold and heated rooms. Nature has provided for this protection by creating oil glands. Deep within the tissues, these glands control the delicate balance of natural oils and moisture necessary to maintain the skin's bloom of youth.

As winter approaches, this balance is disturbed: oils diminish; skin dries and nature requires an assist from science. The wise woman need not despair of smooth skin; she simply turns to SARDO.

the perfect solution to dry skin

Created after years of scientific research, SARDO is a medically proven lipodermic formula that forms an invisible shield of defense between you and the harmful effects of weather. Delicately scented, SARDO gives your skin the protection it needs . . . keeps it smooth — pure and soft — gently soothing to the touch.

Pour a capful in your tub tonight. Watch SARDO burst into a million tiny skin-caressing droplets the instant it touches warm water. Bathe as usual and relax — for just two minutes. Mark how quickly SARDO weather-protects your body — soothing and healing already chafed, chapped, irritated areas such as heels, wrists, knees, elbows. Try SARDO daily and bathe away dry skin all over your body.

Observe, too, how a daily SARDO bath tones and invigorates your skin . . . and see how quickly its cumulative effects turn back the hands of time. Notice that each time you step into a SARDO bath you take an exciting step toward new ease, new comfort — new cold-weather confidence and beauty.
Buy SARDO today — available at all drug and cosmetic counters — $3.00 plus tax.

bathe away dry skin



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JOHN FREDERICS HAT



Spring Magic . . . in a textured pure silk sheath with the new deep-sleeve look, a set-in midriff accented by a tailored bow. Black, navy, blue, green or beige. Petite sizes 10 to 18. About $25. For your nearest store write: Leslie Fay, 1400 Broadway, N. Y. 18. In Canada: 1470 Peel St., Montreal.

PRICES SLIGHTLY HIGHER IN THE WEST AND CANADA

LESLIE FAY®

FOR THE TYPICAL AMERICAN SIZE



Exhilarating moment: your hair waved to matchless perfection. Then plink! . . . up pops a strand. Plink! . . . another strand. Plink! plink! plink! Your wave backfired! But now it can't happen . . . not with Bonat's just-for-you professional permanent named "Pretty Soft" Wave. In the hands of your skilled beautician, it puts hair in the mood for today's soft, natural-looking styles. And it's brimming full of vitamins, too, to give hair new youthfulness, new elasticity! Ask your beautician. She'll tell you that long lasting "Pretty Soft" Wave is another of the famous

Bonat PROFESSIONAL PERMANENTS

HALLIBURTON'S

(Continued from page 64)

as a youthful baritone and not as a boy soprano, I explained a little of my mission and asked to see Dr. Armstrong.

"Dr. Armstrong is taking a nap before dinner," said the lady, "and I don't want to wake him if I can help it. Do you think I could help you? I am Mrs. Armstrong."

"Oh, I imagined that you were," I told her frankly. "Yessum, I expect you could be a big help." I showed her my letter, wilted now from being handed round the campus.

She read it. "In getting your ticket, you won't have a bit of trouble," she told me, handing the letter back. "Mr. Halliburton is going to lecture in Waco Hall. When you go there, show your letter at the ticket office and say that I sent you. They will sell you a student ticket." She smiled.

"Yessum," I said, smiling back.

"Now, the interview will be more difficult. Dr. Armstrong and I have invited Mr. Halliburton to a party after his lecture, but almost all the other guests will be faculty members and their husbands or wives. I'm sorry, but it won't be the kind of party that even the *college* students . . ."

"Oh, *no*, ma'am," I interrupted, alarmed that she could entertain even briefly, for the purpose of dismissing it, the idea of including me in such a gathering.

"But you can do this: go backstage after the lecture. You will find students back there, asking Mr. Halliburton for his autograph. One of them will be glad to point out my husband to you. He will be expecting you—I'll see to that—and perhaps he can arrange for you to talk with Mr. Halliburton for a few minutes."

"Oh, *boy!*" I said, beaming. "Thank you very much, Mrs. Halliburton!"

"Mrs. Armstrong," she corrected me, gently. As I left she called after me, in a low voice that would not wake her husband, "I hope you have a *nice* interview."

Somewhere I ate a hamburger and a piece of pecan pie, and drank a Dr. Pepper. The man in the box office at Waco Hall sold me a regular ticket but charged me only the student rate, and so I sat in the orchestra instead of the balcony. Three people had arrived before me and were

(Continued on page 80)

Where to get your magnificent peignoir-and-waltz-gown, stunningly styled by Gotham from Burlington's new fabric, another fabulous addition to the "underworld of fashion":

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gleaming
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symphony of scintillation
in your gorgeous gossamer Gotham peignoir-and-waltzgown. Chic and sheer, luxuriously light, glisteringly bright . . . spun from SPARKLETRIQUE, Burlington's wondrous new fabric of Sparkling nylon. There's bewitchment in this ensemble! If you would be a shining, beguiling cynosure wherever you wear it – then snare it (soon) . . . at the fine stores listed left.
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*PAN-STIK (TRADEMARK) MEANS MAX FACTOR CREAM-TYPE MAKE-UP
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"HALLIBURTON'S BANANA PEEL"

(Continued from page 78)

already in their seats, fanning.

For nearly an hour I watched the audience gather—cautious and frail old ladies first, then faculty members and townspeople. Then, no doubt, someone came onto the stage and introduced Richard Halliburton, but I don't recall it. What I do remember is the moment when he appeared, smiling, receiving his applause, the first famous person I had ever seen.

He was merely life-size. He was in his thirties then, brown-haired and nearly handsome, dressed in a dark suit. He came to a stop in the middle of the stage, looked up at the students in the balcony, and called, "Would you people like to come downstairs? There are plenty of seats down here."

And indeed there were. The auditorium is a large one and the orchestra was less than half-filled. There was a rumbling overhead. In a moment the doors at the back of the orchestra opened and two streams of students rolled down the aisles like flash floods. Quickly they settled into seats, and the downstairs audience suddenly was a third larger than before. I felt excitement around me to equal my own.

"That's better for all of us," said Halliburton. "Now I won't have to shout." He gave us a smile, and the girl students murmured and sighed their responses.

Halliburton took in a breath with which to deliver the first sentence of his lecture, but let it out without saying anything. We followed his glance. A stern-looking, somewhat elderly man was climbing the steps which led from the auditorium to stage right. Halliburton faced him with an expression which indicated that he was ready to deal gently and good-humouredly with a madman. But when the stern-looking visitor reached the stage, he wheeled to his left and disappeared into the wings without a glance in Halliburton's direction. The lecturer raised his eyebrows, shrugged, and began his lecture. But he had not spoken more than a dozen sentences when he stopped and, obviously answering a summons which we could not hear, walked off into the wings, too. Just before he passed out of our sight he gave us a hurried "excuse me" over his shoulder.

When Halliburton returned a minute or two later, he looked stricken—as if, perhaps, he had been knocked unconscious in the wings, revived, and pushed back upon the lecture platform. Still, he took up the thread of his lecture. He sighed, stammered, fidgeted, and searched for words. Once or twice his eyes glazed over and he turned to look into the wings. It was ten minutes before his smile regained its old authority and his voice its natural power.

What had happened was this: the stern-looking man who had climbed upon the stage was Dr. A. J. Armstrong. After holding a brief, heated discussion with someone in the wings, he had summoned Halliburton from centre stage and mid-sentence, and had given him an angry dressing-down. He told Halliburton that allowing the students to come down from the balcony was not done in Waco Hall; that it was not fair to the buyers of orchestra tickets and not respectful of the dignity of Baylor University. He said that Halliburton had no right to assume the authority for such an act, and he cancelled Halliburton's invitation to the party the Armstrongs were giving after the lecture.

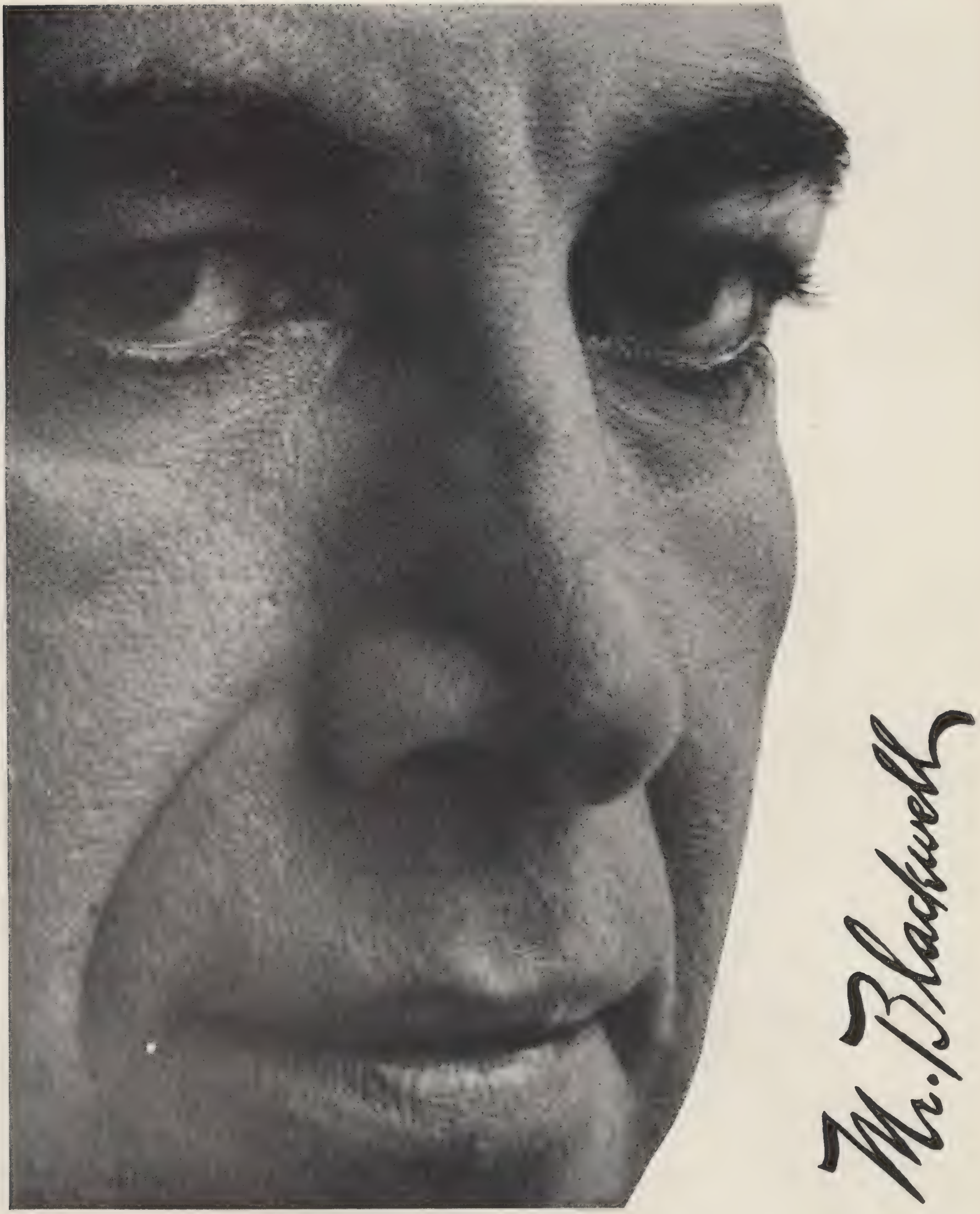
Many people in the audience had recognized Dr. Armstrong and guessed pretty well what had happened: but I was not one of them. Sitting well back in the shadows, delighted by the curving rows of silhouettes before me and by the famous person on the platform, I listened happily. I can not remember now anything of what Halliburton said, except that part of his talk was of Ethiopia, which was a fashionable subject that year. To me, the important thing was his presence. From over the horizon someone I had read about had come alive. Halliburton could not have been more of a wonder to me if he had been a unicorn.

Backstage after the lecture, I approached a young man who was standing apart from the little mob of autograph hunters which had Halliburton in its centre. "Is Dr. Armstrong back here somewhere?" I asked.

"No, he isn't," said the young man, "and he's not likely to be."

This was disappointing, but not surprising; it was life as I

(Continued on page 103)



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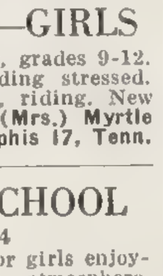
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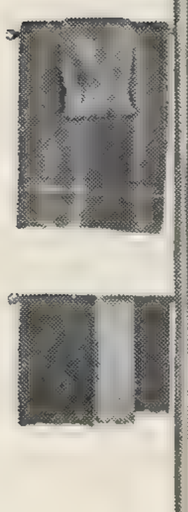


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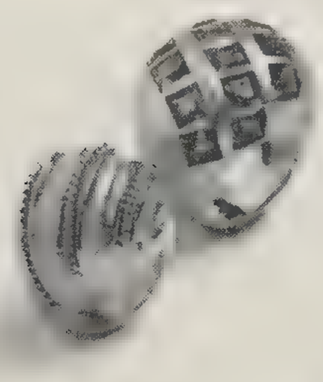
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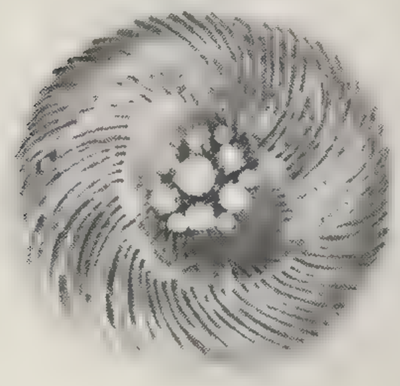


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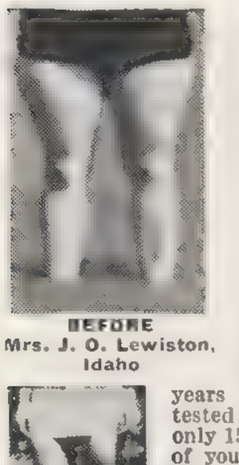
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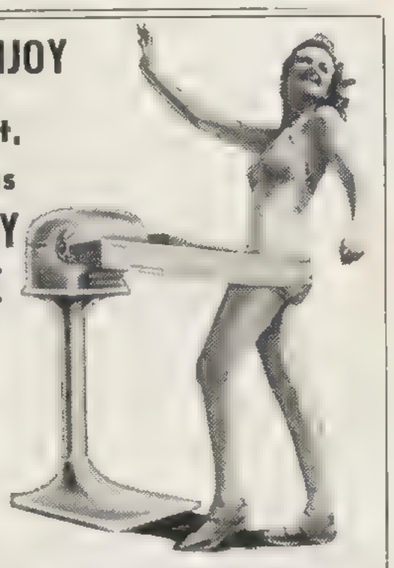
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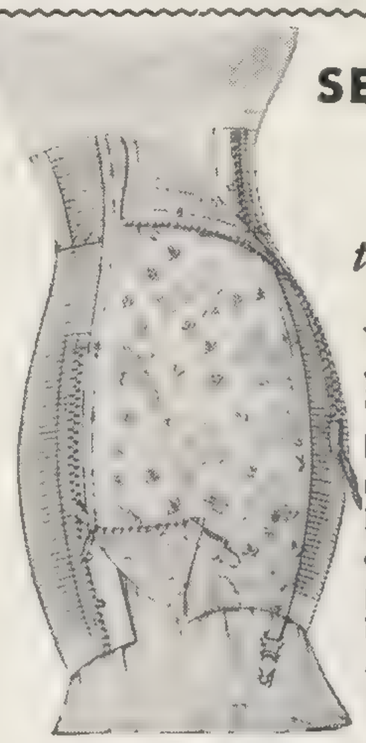


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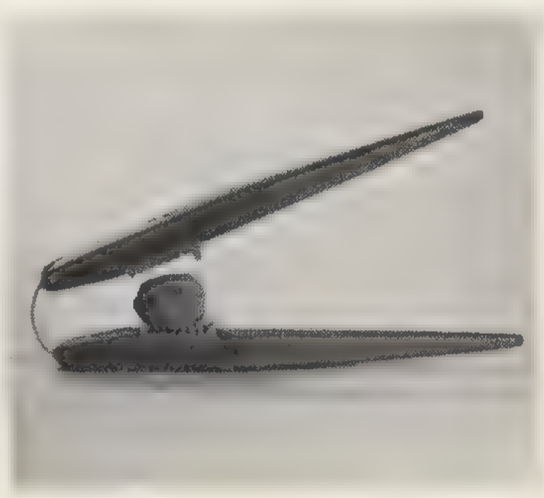
American cashmere love—a sweater that answers the demand for versatility. It's shown here in an evening situation; could be teamed with pants or a little linen dress; could travel, coping with some itineraries as the only jacket or cardigan needed. Navy. blue, white or black; white braid binding and silk lining. Sizes 8 to 18. $79.95. Amie, 715 Madison Ave., N. Y. 21.

SHOP HOUND

...scouts Americana



Crack-down on the shell game. Nuts and nutcrackers are as much an American tradition as corn-on-the-cob and comic strips. These. from Denmark. of brass-trimmed teak. 9½″ long, $8.95 ppd. The House of Teak, Dept. 60A, P.O. Box 424, Manhasset, Long Island, N. Y.



MIEHLMANN

A chicken in this pot could be done to a turn—Southern. Eastern Shore. or New England. A copper sauté pan, it has an all-round non-dribble rim for pouring. Heavy duty tin-nickel alloy lining; tight lid; 9½″ wide, $25.50 ppd. La Cuisinière (new address), 903 Madison Ave., New York 21.

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Americans tramping abroad might carry the shoes they're not tramping in in this. For eight pairs of women's shoes, or four of men's. Red or black plaid rayon, or solid brown or blue cotton duck; plastic-lined. $6.98 plus tax. Arnold Constable, 453 Fifth Ave., N. Y. 16.



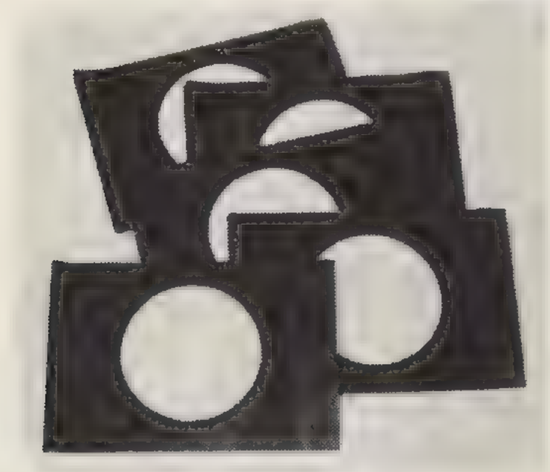


Only 23 states have a seacoast but the American love for sea food is continent-wide. From Japan, white ironstone ramekins, for cooking and serving crab meat, et cetera. 5″ size. $2.95 for four; 7½″, $3.50 for four; ppd. From Here's How, 95 Fifth Ave., New York 3.

SHANNON



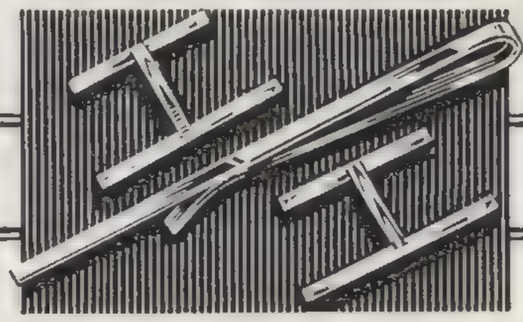
From the Virgin Islands: a vivid American beach shirt in a Caribbean print. Light cotton lawn, paved with orange and sand stripes. Extra small, small, medium, large. $15 ppd. Jim Tillett Caribbean Inc., Tutu Village, St. Thomas.



Inveterate picknickers and outdoor cooks take with joy to these amusing, disposable paper mats. Designed at Joseph Magnin, in black and white; 80 for $2. Joseph Magnin, Stockton at O'Farrell, San Francisco, California.

"How to" for American legs, a do-it-yourself-at-home book (another U. S. tradition) that could help more of the feminine citizenry to the slender legs American women are famous for. Written by a physiotherapist, Henry Milchstein, Ph.T., *How to Slenderize Heavy Legs* details, with copious illustrations, exercises to reduce bulging hips and knees, flabby thighs, heavy calves and ankles, and to strengthen feet and arches. $1.98 ppd. Modern Methods, Department V-30, 296 Broadway, New York 7, N. Y.

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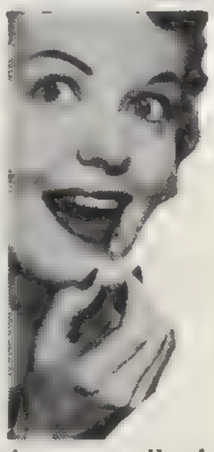
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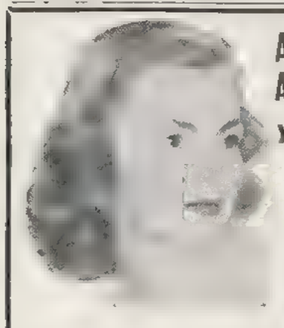
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SHANNON

SHOP HOUND ...scouts Americana

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Czechoslovakian hens laid these eggs (they're hollow now) and Czech artists hand-decorated them. Here, dominant shades of brilliant red, orange, blue, with black. Six for $2; twelve for $3.50, ppd. Old Mexico Shop, Santa Fe. New Mexico.





Colorama for evening bags. The big choice: emerald green (here), red, sapphire, brown, navy blue, natural, black, or white. In silk chiffon with rayon satin bow, gilt and rhinestone clasp. $11.95. John Baldwin, 156 Beach Drive North, St. Petersburg, Fla.

Canister reference chart for herbs: tells you which meats and fish need a pinch of what. Four small apothecary jars filled with herbs come with this "Dial 'n Herb" canister set by John Wagner, $2.50. At Wanamaker's, Philadelphia.



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Dress – pure silk with choice of blue flowers or lilacs on white background; completely lined. Sizes 10 to 18.

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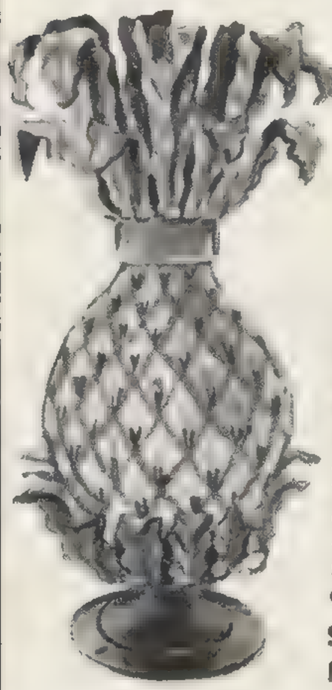
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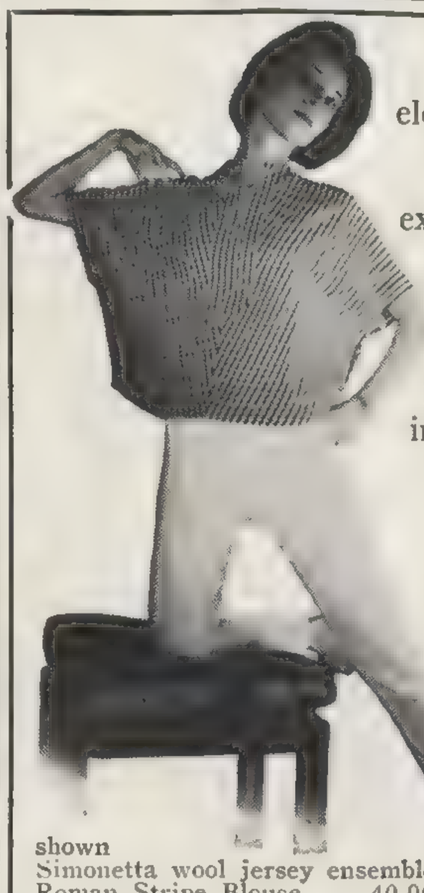
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SHOP

Palm Beach, an international synonym for resort life, is the scene of Shop Hound activity on these pages. A blaze of bougainvillea, hibiscus, and flame vine, this man-made island took root in the 1920's, the brainchild of Addison Mizner, an architect with a taste for largesse on all levels. Bisecting it from east to west is Worth Avenue, a ten-block march of some of the most elegant, vitrine-scale shops in America. Royal palms, up-ended feather dusters of green, line the way, and attached to each shop is a patio—complete with splash of fountains—where shoppers intoxicated by the fashion wares can recuperate.

Obviously, this is the place divine for trying out those two great fashion dares: "arrive with empty trunks" and "go naked with a chequebook." ... Both, Shop Hound feels, are more than a shade far out, but even if you arrive with nicely stocked bags, shopping is a part of the Palm Beach life that's not to be missed. Now for what to wear.

The Palm Beach daytime uniform is the little linen dress, usually sleeveless, with an easy skirt, sometimes a Peter Pan collar, often a touch of blousing. Flat bare sandals—many to be found in the local shops—look best in strong colours and couldn't be more likely companions for the linen dress look, or for wide skirts, firmly belted over bare little blouses. Ticking suits are tops, and the comer of the moment is the "girl in the Brooks Brothers suit" look—denim or gingham with the same disarming simplicity as everyone-knows-what-great-masculine-stand-by. One famous fashion personality has for years been going to Palm Beach with a tidy supply of little boys' button-down shirts, monogrammed on the pockets, and linen skirts in flower colours. Women who are devoted to

HOUND

digs Palm Beach . . .

pants and shirts *may* wear them shopping but probably won't, and shorts are pretty much taboo on the streets.

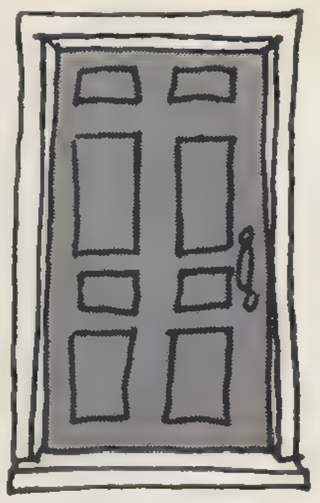
For the actual beach life in Palm B., you ought to arrive with a minimum of at least two bathing suits, and it's not unusual to go home with four or five (Worth Avenue again). Bikinis strike an improbable note here, and the most useful of all suits is cotton—printed, piqué, or whatever; this year, gingham is great. At the Bath and Tennis Club, or in the restaurant near the first tee at the golf course, sun-slaves may lunch in swimming suit and sandals, but almost anywhere else, silk or linen trousers or skirts with shirts or sweaters are in order. One of the best P.B. looks goes this way: bright blue silk overshirt of the Italian variety with giant moss-agate cuff links, grass-green pants, sandals. A new alternate for shirts is the hand-knit sleeveless sweater in massive stripes of pink and orange. With this, strawberry-coloured pants make marvellous fashion sense . . . . For the spell just after swimming, terry-cloth jump suits figure; white only. . . . Since the sun is really brilliant, a straw hat will prove not only dazzling, but comforting, and the shops are full of fascinating choices. The gondolier saucer is still potent fashion; but there's sure to be a new Ford this year.

Small restaurants are among the pleasures of Palm, and almost any cuisine goes.

(Continued on next page)



The Doorway to Beauty
for every woman under the sun

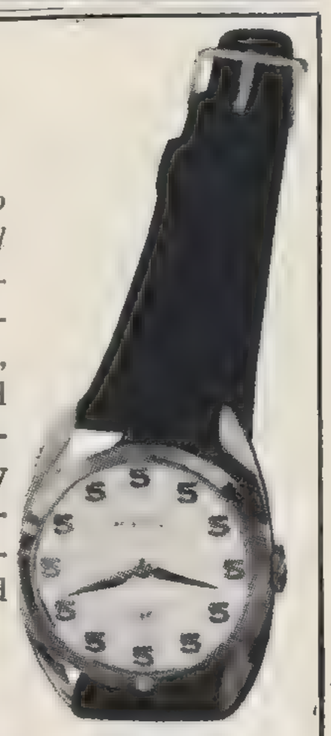


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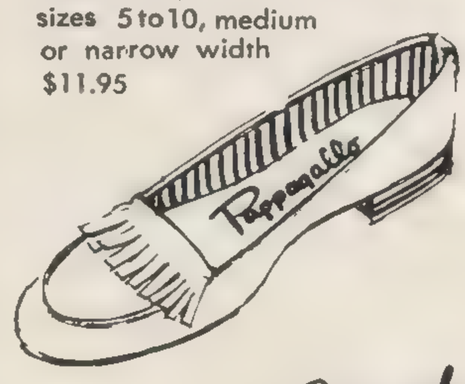
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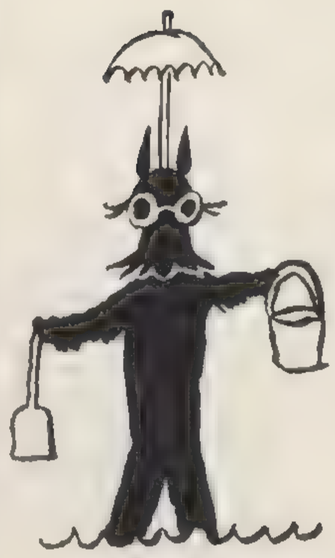
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SHOP HOUND

digs Palm Beach...

continued

For the most part, short, dressed-up silk dresses prevail with a sweater or silk stole for extra cover. Big evenings—balls, first nights at the theatre, and so forth—mean about the same clothes that are worn in New York—either floor-length or short—with all-out jewelling. On February 6, to open the new Flagler Museum, there will be a tremendous ball where the terrific evening clothes of the season will bloom.

The other end of the scale—small dinners with close friends—means such offhand rigs as silk pants, culottes, long dinner skirts. Newest of all on this beat is the absolute-child's-dress of white batiste—covered to the neck, smock-shaped, belted. . . . The slip-strap dress is back in fine fettle: full skirt, close waist, nothing little top with, naturally, slip straps; these in everything from chiffon to gingham, in colours best described as *écrasé*.

What's needed besides an array of these is simply money, a plane ticket, and a holiday frame of mind.

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LOWESTOFT DINNER PLATES
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"HALLIBURTON'S BANANA PEEL"

(Continued from page 80)

knew it, full of contrariness and dead ends. I was too shy to introduce myself to Halliburton and ask for an interview. In order to face him at all, I needed the solidest kind of sponsorship. I stood a while on the edge of the crowd around Halliburton, and at length I handed him the notebook in which I had planned to record my interview. He handed it back with a single word written on the first page: "Halliburton." He had signed it without ever setting eyes on me. I put the notebook in my pocket and left the stage. "Well, heck," I thought, "the interview was just an excuse to get me here, and I got here." But the means had become the end; I had failed.

In the lobby was Mrs. Armstrong, wearing a hat now and looking both formidable and charming, a combination of qualities which to this day I have never seen any other woman achieve. "Did you get your interview?" she asked me. "No, ma'am," I said, "I couldn't find Dr. Armstrong."

"I know," she said. "I must go and speak to Mr. Halliburton myself. You come, too, and we'll see what we can do."

We did quite a lot. On the stage, the students smiled and made way for her. She introduced herself to Halliburton and told him she was sorry about what had happened. (I still didn't know what had happened.) He was gallant, generous, and charming. She introduced me. "This young man," she told him as we shook hands ('I am shaking hands with Richard Halliburton,' I said to myself as it happened), "is editor of his high-school paper. He would like to interview you, Mr. Halliburton. He would appreciate it very much if you could give him a few minutes of your time, and so would I."

Thus handsomely sponsored, I could not fail. Halliburton looked at me, smiled at me, and said, "I'm going downtown to have something to eat. Would you like to come with me?"

Behind me, the college students gasped at my good luck. I gasped, too. Then I stood up straight, looked him in the eye, and said, in the deep, resonant voice I used in extempore speech contests, "Mr. Halliburton, that would be the finest thing that ever happened to me."

There was some polite talk, and then farewells. Halliburton and I were almost out the stage door before I remembered that I had not thanked Mrs. Armstrong for her help. I ran back across the stage, took her hand in both of mine, and shook it, also shaking loose my copy of *The Royal Road to Romance* from under my arm. Retrieving it, I hustled out into the night. It was romantically late: past ten o'clock. Nothing was left of the university neighbourhood but darkness, street lights, and silence.

We were driven to the Elite Café, on Austin Avenue, by a young man who had been waiting backstage—the one I had asked to point out Dr. Armstrong. His name was Oscar Weatherby, I learned, and he was the president of the Baylor student body. This office gave him the privilege of escorting distinguished visitors to and from the campus. He was a tall young man with poise and a sympathetic smile.

When we were settled at a table, I learned of the Armstrong incident. Halliburton talked of it for some time. He was embarrassed by it, yet felt that what he had done was right, though against the rules. Even the people who had paid full price for their orchestra tickets had gained, he said, from the fact that he had not been obliged to shout over their heads to the distant balcony. Weatherby pointed out consolingly that Waco Hall was the newest building on the campus, and that Baylor was very proud of it and particular about how it was treated. "Well," said Halliburton, "I guess I'll never be asked to speak there again. Waco Hall, farewell!"

As the waitress came and went I was tempted to tell her, in a discreet whisper, just who it was that she was serving. Caution, however, kept me silent. Perhaps the waitress, like certain friends of mine, had never heard of Richard Halliburton and would not be suitably impressed.

Halliburton ordered Shredded Wheat biscuits, a banana, and milk. I had a hamburger and a Dr. Pepper, and Weatherby chose coffee and pie. My contributions to the talk were few and small. Mostly I just listened, gazing intelligently at Halliburton even when Weatherby was speaking. My hero's face was lightly—and, I thought, dashingly—pocked and scarred. The freezing cold had done this, I surmised, when he rode an elephant across the Alps in imitation of Hannibal.

(Continued on page 105)



See the I. Doctor advertisement on page 75



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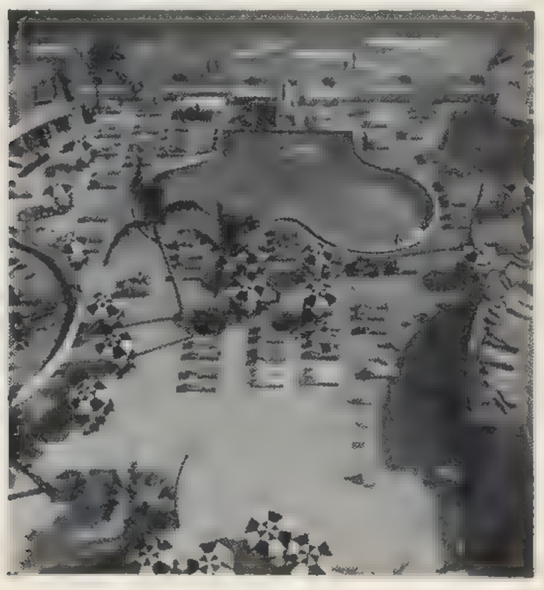
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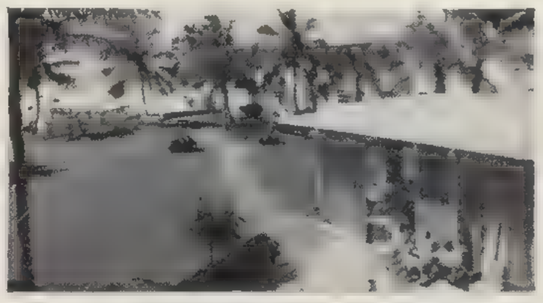


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"HALLIBURTON'S BANANA PEEL"

(Continued from page 103)

Halliburton turned to me. "We haven't given you much chance for an interview," he said. "What would you like to ask me?" Weatherby looked at me, too. My face stiffened and my tongue went dead. I blushed; I drew out my pocket notebook, consulted it, and found it blank except for Halliburton's name. The stage wait was growing long and their smiles rather forced by the time I managed to think of a question: "Uh, what did you think of Old Mexico?"

Thus stimulated, Halliburton produced a complete interview. I didn't have to ask another question. He talked good-humouredly and at length about Mexico, pointing out interesting differences between his actual adventures there and his published versions of them, making me feel privy to the very processes of genius. "You have to dramatize things a bit to make them interesting," he told me, and instantly I could hear my own voice repeating this principle to fascinated friends at school. When we left the restaurant, I carried in my pocket, as a special souvenir, the peel of the banana that Halliburton had eaten on his Shredded Wheat.

On the sidewalk he autographed the McLennan County Public Library copy of *The Royal Road to Romance*, protesting at first when he found a paper pocket, stamped with dates, glued to the spot where he meant to sign his name. When I explained that I planned to steal the book and keep it the rest of my life, he laughed, turned a page, and wrote a special inscription, even asking for my middle name. We left him on a street corner, walking toward his hotel.

Oscar Weatherby drove me back to the Baylor campus. My parents' car looked like a piece of home, as dowdy and familiar as the sofa or the kitchen stove, waiting under a street light for me to return. I had left all the windows open and the key in the switch.

My interview ran at great length in the high-school paper, and was much admired by my parents, my aunts, and Tootie Meador. In time, the overdue notices from the McLennan County Public Library completely filled the little vase into which I stuffed them as they came. At last I went to the McGregor branch of the library, and told the woman who opened it and issued books every Wednesday afternoon that I had obtained the author's autograph on the overdue book and had no intention of returning it. I said that I would pay her for it in small installments. She was, quite justifiably, shocked and outraged. I granted that what I proposed was practically a criminal act, but claimed that the great event I had lived through justified it. Bypassing me, she took the matter up with my parents. My father offered to pay for the book outright, but this offer, too, was refused. So I tore out the flyleaf which bore Halliburton's special inscription and turned in to the McLennan County Public Library the husk, the empty shell, that remained.

No one ever showed any interest in the banana peel except me. It lay on my desk at home for months, shrinking and drying, until it became an odd, twisted little object, totally black. When, after a year or two, it began to disintegrate, I put it in a clean peanut butter jar and screwed down the lid. From time to time I would come upon it, on a shelf or in a drawer, and find that it called up the excitement and triumph of my interview with Halliburton as nothing else ever did.

At the end of World War II, when I returned home after service in the Navy, I was going through a trunk in which someone had stored a number of things that belonged to me—a beer bottle, a box camera, tennis shoes, old books, and the peanut butter jar containing Halliburton's banana peel. He had been dead for years, drowned in the Pacific in which I had served, and it was unlikely that I would ever read one of his books again.

I poured the black flakes into my hand and looked at them. The rediscovery of this small talisman, with its extinguished magic, seemed to bring me to the frontier between youth and age. (I was twenty-four.) What could I do with it now?

It seemed disrespectful to the memory of my fifteen-year-old self and to that of Halliburton just to throw the banana peel in the waste basket. I thought of Halliburton's love for the romantic, the dashing, the sentimental gesture; of his excited, exclamatory prose; and these thoughts suggested what I should do. I took the banana peel outdoors, rubbed it to powder in my palm, and held it up for the wind to take away.



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VOGUE FEBRUARY 1, 1960

Vogue's-eye view of America— looking two ways



PENN

Contrasts—these are the things about America that never cease to amaze visitors. They amazed Alexis de Tocqueville in 1831; they continue to amaze Patrick O'Donovan in 1960, as he records in this issue of Vogue. They even astonish us dyed-in-the-wool Americans who live here. Not only the standard mountain-vs.-desert, sky-scraper-vs.-slum contrasts, but the odd juxtapositions we see daily—the TV aerial sprouting from the seventeenth-century farmhouse roof, the electric chafing-dish plugged in on top of the old French fruit-wood table; for that matter, the vodka in the orange juice, or the pizza in the parlour.

Some of the contrasts are celebrated in this issue; others are not. We could go on to pseudo-Palladian architecture versus the forty-storey glass shoe-boxes on Park Avenue, to the comic strips versus William Faulkner or Willa Cather. There isn't enough room in any magazine for the whole gamut of contrasts. But all are to be treasured, and any attempt to Standardize them should be resisted. One style of grey flannel suit or split-level house would be as far from the founding fathers' intention as one political party or one religion. Looking at America two ways may be our weakness, at times; but *all* the time, it is our strength.

America the contradictory

Five years of observations on the U.S.A. by an Irishman, the correspondent here for the London "Observer"—

PATRICK O'DONOVAN

The house was old, white, and built of wood. It had a long dark porch and was sunk among appropriate trees. It was really an elegant container, set on a stone base, made one hundred and fifty years ago for a large family who owned "servants."

The owner was as continually aware of his house as a boy with his first car. He led the way into his drawing room with pride and apologized: "It's not what you're used to. They looted it during the war."

It seemed an odd remark. People who write for a living seldom use well windowed *salons* furnished with ancestral bric-a-brac. Again, the Japanese never raided South Carolina. Possibly some insensitive company of troops from New Jersey had been quartered here in 1943 and had, like the British soldiers billeted in Palladian mansions, passed the time by whittling the furniture and seeing how deep they could sink a red-hot poker into the panelling.

But, of course, the owner referred to an earlier and more local war. The remark was a collector's item. It was the fruit of a happy absorption in the past. But it was not unique and throughout America you can find this delight, this passion for the past. In no other country have I found such a cherishing of history.

Countless houses have their tarnished swords on the walls. It is true that in Europe you can find great houses that behave like shrines. There will be family portraits and perhaps a handkerchief stained with the blood of King Charles. Another house, keeping to the old faith, may have a chalice used by Edmund Campion. Another a muniment room crammed with deeds and manuscripts of which the owners are largely ignorant. But these are great houses and set apart, preserved in an aspic of class consciousness and protective legislation and inherited wealth.

In America, I have been into suburban houses, into split levels—ranch type—and there is great-grandfather's canteen, suitably dented, on the wall. Or a man in an apart-

ment in Pittsburgh will produce a diary, its writing spidery and brown, a solemn account by a citizen soldier of the stilted horrors of the Civil War. The descendants of Irish immigrants know more, or are driven to pretend to know more, about their ancestors than their counterparts in England.

The guides at Monticello talk of "Mr. Jefferson" as if he were only away for the weekend. New England villages religiously restore mean stone cottages and furnish them with spinning wheels. Driving, for the historically-minded, is the more dangerous for the cast iron notices that proclaim a victory here, an encampment there, an old inn, a manor house, the date a town began or the Indian origin of a name.

Innumerable Americans actively concern themselves with what, in Britain for example, is largely left to experts, vicars without enough to do, bad-tempered Cathedral vergers and Beefeaters. An educated American knows far more of his own history than does his European equivalent, and almost every American is at least glazed over with the myth and historical legends of his people's past.

This is not what the foreigners expect. It is not a part of the international image of America. But then that image of America is one of the resounding falsehoods of our time.

I have lived in America for nearly five years and instead of becoming more and more definable, the image grows more and more intricate. The longer you sit and watch America, the more it grows to look like some vast Victorian mansion, unbelievably elaborate and unplanned, eccentric to the edge of normality, impossible to comprehend all at once, endlessly interesting, fascinating to children, which is to say to all those who have not lost the faculty of curiosity.

It is made up of hardly credible contradictions. These are not the dotty and usually pleasant anomalies of a country whose past slops over into its present, where ceremonies and empty titles and sinecures survive, but real contradictions that assault and stimulate the mind and leave America a death trap for foreign correspondents and the Waterloo of the gentle travel book writers. It takes a scholar to write adequately about America, while almost any stylist or adventurer can knock up a volume on Spain or the Peloponnese. And it is not that America is not exotic.

How does one generalize about a country which declares it is based on a rejection of the nonsense in Europe, which furiously turned its back on monarchs, prelates, peers, and privileged gentry and yet contains one of the few genuinely exclusive aristocracies left in the world? In a handful of cities, in St. Louis, Boston, Baltimore, Charleston, Richmond, Philadelphia, and even in Washington, you can find a flourishing and almost Bourbon aristocracy. They only occasionally coincide with "society." They are serious and usually responsible. They send more than their share into politics. They tend to be cultivated and gentle, even in decadence. They are not as easily recognized as their European counterparts. (Nor are they usually recognized by their European counterparts. This is unexplored territory.) But their chief aim is not power or wealth; and public service and charity are only a by-product of their central purpose, which is the blood line. It is true, as it is anywhere, that some of them grow impatient and deviate and even write about their mysteries in the public print, but their general business is to exclude, to preserve unheard of citadels of the purest snobbery.

They are all but impossible to join. Even marriage offers no certain entrée. They are, socially, far more immobile than their British counterparts. They can not, by an outsider, be recognized easily by their accents or their clothes. They tolerate drunkenness and social cruelty, but not bad manners. Their outward splendour is muted. They build no Blenheims. They seldom collect the French impressionists. They are superficially British, choose a British dowdiness and contempt for obvious comfort and yet don't give a fig for the British.

Indeed, a certain indifference to the British snobbery now prevalent in America is one of their caste marks. The grandest would hesitate to entertain the Duke of Windsor. Utterly self-contained, in their own cities and countryside, they are simply known for what they are and their judgment of themselves is usually accepted. They command the Club and the really desirable annual dance and they choose the débutantes and they empty the hearts of innumerable rich and ambitious wives. They get away with the social equivalent of murder. Most Americans insist that they do not exist.

Or, again, there is the disused quarry of American architecture. On the whole, eighteenth-century American architecture, though charming, is undistinguished and only of scholarly importance. But in the nineteenth century there came a flowering that is all but ignored. Small nineteenth-century towns like Frankfort in Kentucky or Mobile in Alabama have no peer in Europe. They are delicate and charming and very slightly mad.

There are those superb New England houses, miracles of the *(Continued on page 194)*



80" X 70 1/8" COLL. MR. AND MRS. IRA HAUPT. PHOTOGRAPH FROM SIDNEY JANIS GALLERY

THE CONTRADICTORY *cont.*

Abstraction and realism

The abstraction—an adventure into the violence of motion by Willem de Kooning.

The reality—permanent stillness, seeming actuality by Andrew Wyeth.



33" x 48" COLL. HARRY G. HASKELL

DE KOONING'S "Merritt Parkway," 1959. *Opposite.* This eruption of spring on a country road has intensity of action, lyric movement, mystery in which the smallest accident of paint acquires significance. A romantic, dynamic painting, with beautiful forms, the colour fresh, sometimes with overlapping transparency, it has the indelible mark of mastery.

WYETH'S "Roasted Chestnuts," tempera, 1956. *Above.* This austere autumn repose on a country road has intensity of concentration on its objects, which gives to each detail—the glove, the pebbles, the twigs—a deep significance. A romantic, poetic painting with big scale, it has within its stillness the sense of motion about to happen, the mystery of the unexplained, the feel of greatness.





THE CONTRADICTORY
cont.

The jazz ballet of Jerome Robbins

Intense motion,
no music, no set,
the stage costumes
only rehearsal clothes.
Photographed by Gjon Mili

Jerome Robbins, the great choreographer of jazz ballet, head of his own company, Ballet USA, is an inventive space-cutter and a brilliant innovator. Short, tanned, with greying hair, he stands, in this photograph, high on a ladder watching his disciplined young dancers in "Moves," a musicless, fifteen-minute work in which the only sounds are the incessant whisk of feet. (European audiences last summer thought it superb, but it has never been seen in this country.) When the company settled into position for this complicated photograph, the photographer protested at a classic pose taken by one of the boys. Robbins protested at the protest: "I do classic things sometimes, I don't want anyone to think all I do are crazies."

THE CONTRADICTORY *cont.* "Saratoga," an old-fashioned musical

with static tableaux. Here, the charm of the façade of the United States Hotel in 1880, with its rocking-chaired, richly dressed guests. Photographed by Cecil Beaton



Cecil Beaton, who has "a promiscuous and passionate love" for period clothes and period sets, designed this delicious yellowy-beige front porch and these ravishing costumes for a musical comedy that most of the time stands dead in its beautiful track. When he constructed this façade, he had in mind these few lines in the original *Saratoga*, Edna Ferber's *Saratoga Trunk:* "Slim columns rose three storeys high from a piazza whose width and length were of the dimensions of a vast assembly room. A gay frieze of petunias and scarlet geraniums in huge boxes blazed like footlights to illumine the bizarre company that now crowded the space on the other side of the porch rail."

BULLETIN ON U.S. LEGS:

wide skirts dashing anywhere

The famous Americans whipping across these six pages are American legs, looking—if possible—leggier, more dashing, more unmistakably American than ever. They haven't really lengthened an inch; there's not an inch more of them showing, but as of right now, this is what makes it seem so: the news of skirts with a U.S.A. measure of leg room—as young and unfettering a move as you could make in fashion this spring. *Right:* A pivot of beige-y grey pleats—they belong to a worsted crêpe suit that counts among its charms a cropped jacket, a square, shoulder-tipping collar. This, by Marquise. The back-of-the-head pillbox, by Christian Dior-New York is of rough brown straw. The suit and hat, both, at Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. Bracketing these words: black calfskin opera pumps on tall slender heels. By Air Step. At Woodward & Lothrop; Stix, Baer & Fuller.

SCHATZBERG



New dash of wide skirts

Left: New motion of plaid—pink and grey wool suit; the jacket, becalmed on a sea of box pleats. By Dan Millstein; about $110. At Bendel's Young-Timers; Dayton's; Frost Bros.; I. Magnin. White straw pillbox, shooting off in the new young pillbox direction. This, from Sally Victor. *Right:* It's not merely a matter of stepped-up yardage, the new skirt mobility. Here, for instance, a pair of inverted pleats puts the skirt through some of the easiest-to-wear paces known in fashion. The skirt, part of a small-sleeved dress which slips, for suit-action, into a lightly fitted jacket. By Ben Zuckerman, in Anglo checked grey worsted. White straw pillbox, from Christian Dior-New York. Both at Bonwit Teller. Dress and jacket, also at Nan Duskin; I. Magnin. The opera pumps, by Charles Jourdan. At Altman's.



SCHATZBERG

The new dash of wide skirts

Left: Grey tweed set in motion by an unproblematical fit of jacket, a skirt that flares on the bias. Zelinka Matlick suit, of Anglo worsted-and-silk; about $95. Miss Bergdorf of Bergdorf Goodman; Halle Bros.; Famous-Barr; I. Magnin. Hattie Carnegie hat. Naturalizer shoes.

Near right: Good grey flannel with most of its goodness clearly visible—a flock of low-starting pleats, easy little jacket. Unseen fashion lift: a white cotton piqué blouse. By George Carmel, in worsted flannel; at Saks Fifth Avenue; Harold's; Sakowitz; Frederick & Nelson. The beige straw beret is from Hattie Carnegie.

Far right: Grey jersey moving, briskly, with the fashion times—the jacket is long and loose-limbed; the skirt, a blur of pleats. By Tiffeau & Busch, of Sag-No-Mor worsted jersey; about $125. At Lord & Taylor; Hudson's; Frederick & Nelson. The white felt toque, from Sally Victor.

SCHATZBERG



The most prized fashion award

The Coty American Fashion Critics' Award, spur and laurel crown of American design

Winners of the Winnie—in chronological order

NORMAN NORELL

CLAIRE McCARDELL

ADRIAN

CLARE POTTER

BEN REIG

VINCENT MONTE-SANO

MARK MOORING

NETTIE ROSENSTEIN

ADELE SIMPSON

JACOB HORWITZ

HATTIE CARNEGIE

PAULINE TRIGÈRE

CHARLES JAMES

BONNIE CASHIN

JANE DERBY

BEN ZUCKERMAN

SOMMERS OF CAPEZIO

TOM BRIGANCE

JAMES GALANOS

JEANNE CAMPBELL

ANNE KLEIN

HERBERT KASPER

LUIS ESTÉVEZ

SALLY VICTOR

LESLIE MORRIS

SYDNEY WRAGGE

ARNOLD SCAASI

To the many catch-phrases tagging the years 1940-1960 one might well add "The Era of Awards." It has sometimes seemed, in fact, that awards were more numerous than awardees, that anyone not among the ten best or first or mostest-of-the-bestest was simply in darkest limbo. But in fashion one American award has remained for seventeen years respected and valued. (The Neiman-Marcus Fashion Award, established in 1938, carries with it great kudos, but it is international in character and, in its twenty-one years, has included French, English, Italian, *and* American designers.) The Coty Award, established in the nick of history in 1943, when war had brought French fashion to a standstill, is judged by, as the name suggests, fashion critics, and given annually to one or a group of American designers who "have had the most significant effect on the American way of dressing." What exactly has kept it so real to everyone concerned over its seventeen years of life? A combination of reasons is the answer: the Award's timely beginnings, its critical search for the creative; but, more than anything else, the strength of its stimulus must be credited to the crucial word in its title—critics. Critics know, critics care, critics speak, critics are fiercely independent, and this Award is the critics' decision alone. Although Coty established the Award and continues it, no representative of the firm is present when the jury meets; the choice of The Winner lies entirely with the American Fashion Press, a group of seventy or more fashion editors from the New York daily newspapers, from the press services, radio and television, and from the national fashion magazines. The judgment of this group is unique. The members are, primarily, women; they view fashion with both feminine emotion and the spider's eye of pragmatism. Some of them have fiery convictions; some, the cool, balanced judgment of long experience. All possess the seeing-eye of professionals of the fashion trade. Having witnessed (between them) the fashion collections of the country from small to enormous, from fabled to just-born, from mass to class, as well as the European collections, these judges have a thirst for freshness—and for the note of authority. When their decision is finally made—and it is never an easy one—it has stemmed from the soundest possible source, the joint deliberation of knowing, interested experts, enough of them to rule out log-rolling or biased pleading. The award has tape-recorded American fashion through wartime, L-85 time (remember that?), the plunge of the young to the fashion front,

Special Awards and Citations

LILLY DACHÉ

JOHN FREDERICS

MR. JOHN

ADRIAN

HATTIE CARNEGIE

CLARE POTTER

CHARLES COOPER

MAINBOCHER

CLAIRE McCARDELL

VALENTINA

SALLY VICTOR

THE PHELPSES

TINA LESER

EMILY WILKENS

CEIL CHAPMAN

HELEN MORGAN

CAROLYN SCHNURER

WALLACE MACKEY

MORRIS WOLOCK

NINA WOLF

BROOKE CADWALLADER

ESTHER DOROTHY

JOSEPH DE LEO

MAXIMILIAN

TONI OWEN

DAVID EVINS

THE JULIANELLIS

NANCY MELCHER
(Vanity Fair)

VERA MAXWELL

ANNE FOGARTY

SYLVIA PEDLAR

HARVEY BERIN
(Karen Stark)

SYDNEY WRAGGE

TALMACK
(John Moore)

HELEN LEE

CHARLES JAMES

ADOLFO OF EMME

THE GOLDWORMS

EMERIC PARTOS

DONALD BROOKS

JEAN SCHLUMBERGER

the surge to simplicity and the suburbs, the urge to opulence, through dozens of exactly-contemporary American vistas. The citations handed to designers allow a nice insight into the why of the choices. The language is non-platitudinous, pungent, possibly surprising to anyone who still persists in feeling that fashion writers are flowery. Reasons for winning have been both for unmistakable, sudden brilliance as well as for long-term excellence, and such phrases as "unobvious chic," "simplicity and ease of manner" occur along the way with the forthright "for his non-classical approach to sports fashion." Praise once went to a designer "who has re-designed the figure in unfailingly flattering terms"; to a hatter "for being an ideaful designer when the hat recipe seemed to be always static."

Shades of appreciation for influence exerted and genre of talent shown have leapt from "outstanding excellence in the development of clothes with high fashion quality at a medium price" to an award to the "young designer of the hour" who had put "an individual stamp of vitality and light-handed extravagance on American evening fashions, furs, and even daytime tweeds." The first citation in Coty Award history read, "To the outstanding American fashion designer who has best interpreted the Fashion Trend in 1942 under the restrictive influences of our time." That winner was Norman Norell of Traina-Norell, and Special Awards went to milliners Lilly Daché and John-Frederics. The tangible evidence of the honour was then, is still, for the winner, a "Winnie," a small bronze figure designed by Malvina Hoffman. For Special Award winners: a silver plaque by Cartier. The pattern of awarding, since that first time, has varied yearly, and this flexibility has contributed much to the remarkably sensitive resilient, non-static quality of the award. Once the Winnies went to as many as four designers; another time, three Winnies went to three young designers in recognition of the trend toward clothes for the young "done in a young but far from naïve way." Eventually a winner won again and a Return Award was born, entailing a silver band on the winner's symbol. And, finally, the ultimate kudos, a Hall of Fame Award was architectured to give a permanent place to those designers whose work deserved a third award. Four Hall of Fame awards have been made: Norman Norell, Claire McCardell (posthumous), Pauline Trigère, and James Galanos. All these decisions, reflections, considerations, take place at the end of designers' fashion year when every fashion bolt has been shot (spring and autumn collections completed, that is). Nominations-ideas start churning when everyone on the Awards Jury gets a ballot by mail.

Over the years these ballots have sounded very much like the one which went out this June and read: "Each member of the jury may list for discussion as many names in as many categories as seem logical. These, then, will be used as basis for discussions at the meeting. Designers who have previously won the award will not be considered ineligible. This sealed envelope containing your list will be opened by the chairman only. You may sign your name or not as you wish." Between the gathering of these ballots and the final voting of the judges, steering committees meet, fervid lunches take place, controversy in the last three days is particularly ardent and open. When the big meeting is held—more discussion, more ideas voiced—shapes and sounds and colours of fashion rise along with the smoke in the smoke-filled room. Eventually the vote comes by a show and count of hands, and another group of designers has reached a fashion summit. This is the actuality of the Awards. The formality comes, formally, in the autumn of each year at the Costume Institute of the *(Continued on page 184)*

Fashion Naturals U.S.A.

Americana bulletin on one of the most rewarding fashion-relationships going, namely, the unflickering rapport that exists between American designers and the women they design for: American women have resolute fashion-convictions; American designers know these like the palms of their hands. They know, for example, that while American women have a taste for caviar, there is always a bread-and-butter part of a wardrobe that brings in steady fashion-returns. Unfailingly, American designers provide—the very best butter: imperishable little day through late-day stand-bys, such as the knitted black dress at left; such as the daytime white silk suit on page 128, that goes meltingly little-evening at the drop of a jacket. And, although it's famously in character for American women to be intensely loyal to fashion greats, this is equally true: they won't put up with fashion that rests solely on past success. Accordingly, this year's grey flannel has a new crop of jacket or a new width of skirt; cardigan suits are often revved by bright racy checks; blazers may arrive in the surprise of brilliant blue hopsacking—do, page 133. American designers know, too, that even the most elaborately range-y clothes-budget needs a breather now and then—and year after year turn out such unalarmingly priced diversions as the ten-dollar T-dress on page 133. Most importantly, perhaps, American designers know when to stop: have twigged the fact that, when it's straightforward and untricked, forty-five-dollars-worth of dress can hold its own with ??? dollars-worth of hat—does, at left. More American fashion naturals on the next eight pages.

American natural, left: Matte black knitted dress, with precisely the kind of unflagging fashion spirits you'd expect it to have. And more, it's knitted of Orlon Cantrece, travels around as smoothly as traveller's checks. Kimberly dress; about $45. This, from Bergdorf Goodman; Hudson's; Neiman-Marcus; I. Magnin. More about the shiny black straw hat, next page.



Left: The checks have a fine new raciness to them, but the suit-drive here is as basic as bread—American cardigan, **without a gimmicky thread in its body.** By Izod, in navy-blue and off-white Moygashel linen, unsleeved navy-blue linen overblouse. Costume, about $60. At Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. Right: Little-nothing dress: **idiomatic American** for a dress that can deliver—in terms of smartness, flexibleness—volumes. Delivering: navy-blue checks with a jet of black embroidery. By Sportwhirl, of worsted crêpe; about $30. At Bonwit Teller; Hudson's; I. Magnin. Black straw hats on both pages from Emme.





In the **news of daytime white,** a suit that can shed its suit-ishness, and daytimeness, at the drop of a jacket. (Fashion naturals are scored on adaptability.) The dress is small-sleeved; the jacket, bound in cognac braid. By Leonard Arkin, of grainy silk; about $90. Best & Co.; Dayton's; I. Magnin. Mr. John great-cloche.

PENN



Dress-and-jacket with the look of tweed, the throwaway elegance of tweed—but it happens to be silk, and **runs on silk time.** By Herbert Sondheim, in Bellaine grey-and-white plaided silk tweed; about $160. Saks Fifth Avenue; Wm. H. Block; Sakowitz. The gathering cloud of black taffeta: hat news by Mr. John.

Race-track plaid of coat in brown-and-white cotton tweed that could whip through a closet of dresses, but needn't—it's been thoughtfully provided with a slim little brown cotton broadcloth dress of its own. Costume by Mort Schrader in Herbert Meyer fabric; about $80. At Saks Fifth Avenue; Harzfeld's; Frederick & Nelson. Black straw Breton, by Emme.

PENN

Blazer suit for the woman with **no wardrobe space for also-rans**—black-and-white worsted tweed with black-braid bindings, a visible amount of tailor-authority. By Handmacher of Forstmann fabric; about $75. The shirt with absolute blazer-pitch: white silk crêpe. By Ann Gould; $25. Both: Lord & Taylor. The suit, also at Himelhoch's; Frost Bros.





Left: Grey worsted flannel suit with a straight little **schoolboy-cut of jacket,** grey-and-white silk blouse, a price tag that could balance a woman's suit-budget for the year. By Glenhaven; $50. Altman's; Woodward & Lothrop; Wm. H. Block. Mr. John hat. Near right: Two ways suit-news is being made right now—**by blazer, by fabric.** Bright blue hopsacking; white Arnel sharkskin inside. By Dan Keller, in cotton and Avisco rayon; about $40. Christian Dior-New York hat. Both, at Bonwit Teller; Neiman-Marcus.

Right: In 1954, Vogue called the T-shirt dress "a great streak of fashion luck." We'd add only: when it comes to amassing **chic on a shoestring,** T-shirt dressing is still terrific. By Jane Irwill in red-and-white cotton jersey; about $10. Grandoe gloves. Both: Bloomingdale's. Dress: Famous-Barr; Joseph Magnin. Mr. John hat.

PENN

Futurity stake: Pittsburgh

The new complex of buildings, glass, steel, stilts— at the historic point where 3 rivers meet. Photographed by Walker Evans

Unfinished—that lovely word —fresh, spectacular, one of the great American cities, Pittsburgh in its time has suffered from Indians, smoke, and absentee landlords. Now the first and third have gone, the second abated, and there is a new Pittsburgh that is staking its money on itself. In this spread-eagled photograph some of its massive industrial beauty can be seen stretching along the famous banks of three rivers. At the far right the Monongahela flows straight into the Ohio; at the far left the Allegheny forms almost a right angle of the Golden Triangle, with a series of arching bridges in the distance. To alter old smoky Pittsburgh has taken civic sense, masses of money, and the surgical talents of contemporary architects.







The Timeless Towns

A cross-country search by car for America's hidden towns from New Jersey to California— 7,484 miles in 45 days. Six pages of photographs and text

By John R. Humphreys

When a new highway slices through a stretch of country, cutting off older, more meandering roads, the bypassed towns on those old roads seldom perish. Instead, a rincon of timelessness seems to settle around their abruptly hidden houses and streets. As my wife and I thought about America's three-million-mile network of roads, crinkling out through towns never seen from the great straight turnpikes, we wanted to take a trip, almost across time, into places still as they were a long time ago. Some Pennsylvania roads go to where the Amish live now as they have for more than two centuries; beyond Pennsylvania, we wanted to follow the Ohio River down to Cairo and the Mississippi. Striking across Iowa and Missouri, we would pick up the Santa Fe Trail around Independence, Missouri, and move out through the Spanish and Indian southwest, the gold and silver mountains of Colorado, the Mormon villages in Utah, the desolate desert of Nevada.

We did it. Starting one morning from Atlantic Highlands, New Jersey, we planned to drive west for about a month and a half, following old maps, avoiding turnpikes and even paved highways. That first day we followed a *(Continued on page 138)*

NEW HARMONY, INDIANA, WHERE ROBERT OWEN'S COLONISTS IN THE 1820'S SEARCHED BRIEFLY FOR THEIR SPECIAL UTOPIA.



ALLENTOWN, NEW JERSEY: LEFT BEHIND DURING THE REVOLUTION



NEAR ROBERTSDALE, A HEX-MARKED PENNSYLVANIA BARN

TIMELESS TOWNS *continued*

thin black map line, numbered 526, into Imslaytown, a New Jersey village bypassed and isolated by a new highway, a place with freshly-painted frame houses beneath big elms, oaks, and pines. Beside and behind the houses stood barns built for horses and carriages. Around the lake, embossed with cat's-tail and pond lilies and no larger than many a village common, stood a grain mill and houses with rowboats tied up to their yards. Although people lived behind the curtained windows, the streets were vacant. Like little towns under glass that whirl with snowflakes when they're moved, Crosswicks, a few miles further, was also globed in the past.

Driving on, past the New Jersey Turnpike, we saw the red-brick, white-trimmed houses of eighteenth-century Bordentown, partly destroyed by the British in 1778. A blackbird lit on a white picket fence as we drove by; the sidewalk below the fence had mellowed to a tapestry of brick and grass. In Allentown, a few miles further north, I thought to myself, as though the Revolution was going on: A British or a Yankee town? In whose hands? When General Washington moved back and forth with his men, chunks of Allentown were left behind in time; along the main street, sidewalk, wall, door, and window are still in Colonial keep.

But that was our first day, our first 146 miles. On the second day, we drove into Lancaster, Pennsylvania, over a 1749 road that passed through Compass, White Horse, Intercourse, and Bird in Hand, small towns where the Amish congregate. In Intercourse, a horse and buggy paced up the broad street, driven by an Amish man with a chin beard. Two more wagons, grey with red reflectors, were hitched outside the general store. We stopped. A four-gallon wooden churn was for sale inside; down past the counter of *(Continued on page 141)*



WHITE COURTHOUSE IN OHIO RIVER TOWN: MAYSVILLE, KENTUCKY

TAMA, IOWA: TOWN WITH BACK-YARD BARNS, A PARK BANDSTAND





COVERED BRIDGE NEAR NEW BRITAIN, PENNSYLVANIA



PADDLE-WHEEL RIVER BOAT ON A STRETCH OF THE OHIO



FISH MARKET IN SHAWNEETOWN, ILLINOIS



STREET IN SALEM, IN THE MISSOURI OZARKS

SATURDAY CATTLE AUCTION IN TAMA, IOWA



GRAIN ELEVATOR NEAR WOODS, KANSAS





TOWN WATER PUMP IN OLPE, ONE OF THE TIMELESS KANSAS PLACES



PARK VIEW, NEW MEXICO: ADOBE HOUSES AMONG PIÑON TREES



KOOSHAREM, UTAH: LIKE A PIONEER MORMON SETTLEMENT



ON HIGHWAY 95 IN UTAH, WARNING IN THE WILDERNESS

TONOPAH, NEVADA, ONCE ONE OF THE SILVER TOWNS



A LARGE CALIFORNIA MISSION, AT SAN JUAN BAUTISTA



SNAKE FENCE NEAR MONTROSE, COLORADO



TELLURIDE, WIDE-OPEN DURING COLORADO'S GOLD STRIKES



NEVADA CORRAL, BETWEEN TEMPIUTE AND WARM SPRINGS

FISHING BOATS IN MONTEREY BAY, CALIFORNIA



TIMELESS TOWNS *continued*

Amish hats, four shelves held glass jars of vegetable seeds, and an Amish farmer stood studying his bill, carefully adding the columns of figures.

Lancaster, its history running back to the French and Indian War, has hilly streets, a canopy of leaves overhead, and houses built in the seventeenth and eighteenth centuries; outside one house, a woman in a long grey dress and a white lace cap swept her porch. Passing, all the way, through towns with the same red-brick, white-shuttered houses, we drove a few days later into Gettysburg along General Jubal Early's route, through the fields his men crossed in 1863. Monuments and statues, as well as a cannon weathered to robin's-egg blue, stalagmited the roads around town, but the nine-tenths of a mile over which Pickett's men in close formation made their open way toward the bright brim of Union fire is still open field, without a mark of change. The Civil War did not seem so long ago.

On the next day we went to Bedford, a Pennsylvania town settled in 1750, the site of a fort in ruins by the time of the Revolution. Although Brigadier General John Forbes built Fort Bedford in the sure belief that it would be unbreachable, the road he made lasted longer. Needing an avenue west into the wilderness of a thousand wagons and 7,500 soldiers, he cut one used by both soldier and pioneer, still in use today. Bedford Springs, nearby, later became a resort town, but its beneficial waters are no longer popular.

If Bedford is just now becoming fixed in time, the whole of Greene County seems firmly wrapped in the past. We found that we *(Continued on page 190)*

The beautiful American— her dress and coat, all one print now

News for now: a dress, and its own coat, both cut from the same cloth of printed silk. The result—compound elegance for days, parties, or dinners in town. *Right:* Dress and coat with a printed agreement, both silk Honan flowered in blue, charcoal, pink. By Ben Zuckerman, of Abraham fabric; Bergdorf Goodman; Neiman-Marcus; I. Magnin. Grey mist of stocking by Phoenix. Delman shoes. Beautiful American lipstick: Victory Red, by Elizabeth Arden. *Left:* Sheath and wonderful belted coat of silk, the two same-printed in black-and-white tweed illusion. By Samuel Winston. Hat by Christian Dior-New York. Both at Saks Fifth Avenue. Costume, also Harzfeld's; Neiman-Marcus.

KAREN RADKAI



The beautiful
American—
new byplay for
her navy blues

Navy blue, here, played across the board—a suit, a coat, a dress; all, freshened by the unexpected colours worn with them: mauve, beige, cream. *Left:* Navy-blue grained silk in an important suit-shape now—short loose jacket, a skirt pleated far and wide. Blouse news: mauve cotton. From Sophie's ready-to-wear collection. Hat by Tatiana. Both at Saks Fifth Avenue. *Near right:* Navy-blue herringbone coat with back fullness, a martingale. By Ben Zuckerman, of Anglo wool; De Pinna; Neiman-Marcus. Heavy-cream-coloured straw hat, by Irene of New York. *Far right:* Navy-blue wool dress with a beautiful American shape, white piqué touches. The hat, white? ...not at all, it's string-beige straw. Dress by Harvey Berin; of Forstmann wool; about $90. Saks Fifth Avenue; Dayton's. Hat by Irene of New York.



ERTS.

The beautiful American– her new silk suit developments

The silk suit, a handsome idea, en-handsomed here by two of the newest things a suit can feature now: a big stole, crushed around the shoulders; a wide walking skirt, pleated. *Left:* Black silk suit with slender jacket and skirt, a stole of the same fabric tied over one shoulder. By Monte-Sano & Pruzan; at Bonwit Teller; Wanamaker's, Phila.; Neiman-Marcus; I. Magnin. Black taffeta hat: Mr. John. *Right:* Suit of black silk Honan, with long cardigan jacket, full pleated skirt that is actually part of a short-sleeved dress. Big hat now: the coolie, here in black straw. Both: Christian Dior-New York; at Bonwit Teller. The suit. also at Nan Duskin; Hutzler's; L. S. Ayres.



PENN

CORNELIUS RYAN, AUTHOR OF "THE LONGEST DAY," D DAY

A gentle, bursting man, Cornelius Ryan has written one of the most extraordinary reconstructions of a momentous day—D Day, June 6, 1944—as it happened not only to the Americans, the British, the French civilians and resistance workers, but also to the German privates and the generals in the Normandy invasion. The big plan, the fantastically enormous logistics, the small deadly events are all here—the emotions of the seasick men in the LCTs and LSTs; the way Private John Steele of the 82nd Airborne played dead on a steeple of the bell-tolling church at Ste.-Mère-Église and lived to tell Ryan; the reason Field Marshal Rommel, Commander of the German Army Group B in Normandy, was home in Germany; why General Jodl failed to wake Hitler to tell him the invasion had started. There is even the reason why a Ranger shot down a German who called out "*bitte, bitte*"; the soldier wept later when he said that he did not know that *bitte* means please. To write this inspired book Ryan, who covered the landings, took ten years, used interviews with 1,000 people. What is not in the book is Ryan's description of this little scene the next day in England: Lieutenant General Sir Frederick Morgan, "architect of the original Overlord plan," and General Eisenhower put their arms around each other. "You did it, Ike," said Morgan. "No, Freddie, the credit is yours," said the Supreme Commander.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The quiet gathering of brain trusts in Washington, working for the various possible presidential candidates. . . . The magnificence of the bright, warm, brilliant voice of Birgit Nilsson, manipulating her pyramiding Isolde arias. . . . The two effective new buildings in Dallas; one, the Theater Center designed by Frank Lloyd Wright and the other, the Museum for Contemporary Arts, designed by Downing Thomas. . . . The Dover language records with such handy conversational gambits as, in Japanese, "Where is there a good Western style restaurant?" . . . The brisk return, like an old-fashioned travelling salesman going back to his territory, of the Australian song, "Waltzing Matilda."

PEOPLE ARE TALKING ABOUT . . . The new useless fetish, *scoubidou,* plastic telephone wire, hand-braided by French children who wear them dangling from belts; by adults who put keys on them; in any case, the smaller the *scoubidou,* the more terrific. . . . *The Constant Image* by Marcia Davenport, who has written a novel with a creamy portrait of a winter in Milan and an affair between a rather silly American woman and a dilly of an Italian married man with both of them indulging, like a passion for fudge sundaes, in ripe dialogue. . . . The record, *Champions and Sporting Blades,* with songs celebrating such events as the 1951 Turpin-Robinson fight.

PEOPLE ARE TALKING ABOUT . . . The bold beauty, the thorough scholarship of the enormous exhibition of paintings by Courbet, with a raft of memorabilia including his pipe, death masque, and letters, at the Philadelphia Museum of Art. . . . The small overheard comment: "Those expensive people just aren't paying attention to spring any more." . . . The movie, *Never So Few,* in which Gina Lollobrigida, looking like an about-to-be-picked peach, registers only one expression, inscrutability. . . . In London, the Malcolm Bradbury semi-serious, semi-satirical novel of professors and students, *Eating People Is Wrong,* in which everyone is constantly going to odd parties, at one of which "a man who could actually pronounce the name of Faulkner's county kept pronouncing it," and another man who was "a kind of provincial Ken Tynan" explained "the trouble is if you don't write these poor-young-bugger novels no one will look at you. I'm an old-fashioned moonlight-on-the-water-and-meanwhile-in-my-lady's-boudoir man myself. I got arrested at the Ronald Firbank stage. I'm the missing link in the evolution of the twentieth-century novel. I'm too busy to waste my time writing. I just talk about it."

PEOPLE ARE TALKING ABOUT . . . The number of Italian pop orchestras in the Middle East; in Jerusalem at the New Orient House the small band, looking like the cast of a Fellini movie, has a pretty girl as drummer. At Beirut at the Caves du Roy, the star turn is a stand-up pianist who caresses those Italian songs, "Carina, Mia" and "Ciao, Ciao Bambina." . . . The sign on New York's Ninth Avenue: "Delinquent N.Y. State Income Tax Returns Prepared Here." . . . Katharine Hepburn, both malignant and curiously funny in the Tennessee Williams movie, *Suddenly, Last Summer,* a suspense story carried by two bravura monologues, with the point, why was Sebastian Venable eaten. . . . *The Devil's Advocate* by Morris L. West whose wily novel deals with the complexities of its two main characters, an English Monsignor dying of cancer in Italy, and a World War II candidate for canonization. . . . The teen-age thing in England, with the boys arrogantly, sharply dressed with very short jackets and sumptuous pointed shoes, the girls, rather waif-like and submissive, with big eyes, consumptive pallor, sloppy hair, and their period shoes in many cases copied expensively by local cobblers from old photographs.



Two great comics: he relies on his hands, she on her feet

ART CARNEY

A dignified, grey-haired, marvellously funny man who uses his hands for subtle effects these days, Art Carney who has been on stage since he was eighteen, arrived to full recognition this winter on his monthly television show—each one a vitrine *for his rounded talents. An adept at the "lovely stupid expression," the key to his Ed Norton, the sewer man, with Jackie Gleason in the old "Honeymooners," he has played dozens of rôles, not always funny ones. Recently in each of his* TV *revues he has managed one mimicry—Edward Murrow on "Person to Person," John Daly on "What's My Line," all brilliant axe jobs.*

PHOTOGRAPHS BY JERROLD SCHATZBERG



NANCY WALKER

A rowdy, brilliantly funny woman who uses her feet for the maddest effects, Nancy Walker is just about the best young comedienne around. She has a stare that would blight an orchard in bloom. When she lopes in a semi-crouch or gets elated with intellectual eggnog, she uses the malignant bold gesture, undercutting every pretension. She is a master of the throwaway line, threw away bunches of them in Noel Coward's *Fallen Angels*, threw away one line in a ten-minute silent, slattern sketch with Bert Lahr. She has been constantly "on" since she climbed out of a basket, during her parents' vaudeville act, at ten months. Affronted because her father called her lazy, she began her career at thirteen. Since then she has rarely been "off."



Suit prospects now: bias plaid jersey, curried tweed

Suits that might steal a march (or even a February) on the next season, in two ways: plaid jersey used on the bias; curry-colours keyed to tweed and silk. *This page:* Suit in the next jersey from jerseyville—Glen plaid, biased in part of the jacket, all of the skirt. (This, for a new Argyll-ish look, a sleek fit.) The plaid here, shades of brown; the suit, belted. By Harry Frechtel, of worsted jersey; about $175. Tailored Woman; Bramson's; I. Magnin. Customcraft shoes. *Opposite page:* Curried wool tweed, with shreds of carrot and black, in a cardigan suit rimmed in black braid. More curry: the silk blouse and beret. Jack Sarnoff suit; about $185. Necklaces by Sandor Goldberger. All: Saks Fifth Avenue. Suit: Julius Garfinckel; Frost Bros. Emme hat. Lederer handbag. Curry-warmer: Bonfire lipstick, by Charles of the Ritz.

FRANCES MCLAUGHLIN-GILL





Coat prospects: pale jerseys, skirts added

A switch, here, in the suit system: coats with extended play, skirts to match. Both of these, beige jersey; one solid, one plaided, with a new bias, in brown. *Opposite page:* Coat and skirt in bias plaid jersey, brown on beige, with a white silk surah blouse bow-tied. Costume by Ben Gershel, of Jerseycraft worsted jersey. At Bergdorf Goodman; Neiman-Marcus; I. Magnin. Spiced beige stockings by Kayser. Andrew Geller shoes. Jewellery: from Van Cleef & Arpels. The Yorkshire terrier, visiting here between acts of her musical play, *Gypsy*. The lipstick prospect: Bright, by Coty. *Right:* Coat-wearing costume that's solidly beige, the coat with petal-notched collar, a narrow shape. Blousing here: crinkly silk chiffon, dotted in toast and white. By Marquise, at Bergdorf Goodman; Montaldo's; Joseph Magnin. Handbag by Lederer. Martinique shoes.



FRANCES MCLAUGHLIN-GILL

American fashion—free wheeling



For the great American city-country life,
via car, small plane: a sound clothes-plan,
easy-moving, handsome.





All part of the great American mobility, the fondness for city-country living: the car, plane, clothes, on these four pages. *Facing page:* The small-but-commodious car, Plymouth's new Valiant—this, the four-door V-100, able to cope calmly with six people and a lot of gear (we tried it). Suit of grey-and-brown British wool jersey; by Davidow. About $125. Blond cashmere pull-over. Both, at Altman's. Suit, also Wanamaker's, Phila.; Halle Bros.; I. Magnin. Hat, a casque of grey velvet: Mr. John. *This page, left:* Easily-cut suit for city-country life, in plum-coloured wool jersey. Double-breasted, sash-tied jacket; slim, wrapped skirt. About $150. At Women's Haberdashers. *Above:* Deerstalker shirt in natural chamois-coloured suède, tucked into a softened skirt of off-white wool jersey. Both, by Philip Sills. Shirt, about $55; skirt, about $30. Lord & Taylor.

FRANCES MCLAUGHLIN-GILL

Free-wheeling fashion *continued*





Facing page: Typical of the manoeuvrable planes that shuttle about U.S. airports now—and probably the greatest thing for commuters since the wheel: a Beechcraft Bonanza M-35. It carries four, cruises at 200 mph, has a 1200-mile range. The lady passenger wears a new version of that flying stand-by, the leather jacket—this, cognac suède. By Samuel Robert; Quilon-processed. About $60. Beige wool tweed skirt, by Sloat; about $20. Both, Bonwit Teller; Hutzler's; Sakowitz. Lederer handbag. *This page, right:* For travelling by air, sea, any other way—a red, green, and black plaid wool greatcoat with a swing of fullness at the back, a way of wrapping you up comfortably. At Women's Haberdashers. *Above:* Aerially light white wool shirt, by Pendleton; about $16. At Wallachs. Box-pleated grey worsted flannel skirt, by Country Fair in Einiger fabric. About $40; at Lord & Taylor. Shirt and skirt; at Meier & Frank.



FRANCES MCLAUGHLIN-GILL

New shoes: on the square, on the point

Streaking past Central Park—new shoe shapes, stocking colours.
Left, above: Most-pointed pointed toe yet—on this opera pump for day; taupey-grey calfskin with beige kidskin collar. By Delman. Bergdorf Goodman. Taupey stocking, by Munsingwear; at Arnold Constable.
Left, below: New squaring at toe and throat of a honeyed tan calfskin opera pump; black stitching, collar, heel. By Andrew Geller. Also at The Blum Store; Stix, Baer & Fuller. Honeyed beige stocking, by Hummingbird; Franklin Simon.
This page, above: Silk moire evening slipper with this news—slightly-squared toe; elasticized band around the heel; subtle pinky-mauve colour. NoMend stocking with a rosy cast; Altman's.
Below: Pointed opera pump of silvery-grey silk moire starred with metal beading. Silvery-grey Berkshire stocking; Arnold Constable. Both evening shoes, this page, by Herbert Levine: at Bonwit Teller; Harzfeld's; Joseph-Magnin.



Quick-energy lunch, very low-cal: fresh Concord grapes, one egg, skimmed milk, an envelope of Knox Gelatine whizzed in a blender. This from Manya Kahn.

Beauty

One-day head-to-toe revamp. Ever since I realized a number of years ago that I would not make the grade beyond low-intermediate modern dance, I have been terrified by the idea of any beauty bonanza involving exercise. And therefore, it was with grim reluctance that I set out on a recent snowy morning for a presumed fiesta known as "One Day of Beauty" at Helena Rubinstein's New York salon. When I arrived, a distressfully cheery receptionist stashed me in a pleasant, un-gymnastic locker (mirror, powder, pink leather camp stool) where I was told to put on a black jersey tank suit; over it, O merciful Helena Rubinstein, a white smock; and on my feet, paper mules.

In this action-dishabille, I was turned over first to the salon doctor who pronounced me fit; then to Miss Charlotte, the exercise brain of the salon, who penetrated my shell fairly immediately by saying, "In One Day of Beauty it's no use to kill anybody, but I will show you a few exercises for yourself . . . and it won't do any harm. But if you don't do them at home, it won't do any good." Stripping off the smock, she detected instantly and audibly the most dismal aspects of my no-longer-springy shape and began murmuring briskly, "Posture and stomach exercises . . . your stomach hangs down." (Hangs down? Did she have to say that?) Then, "Well, you're not a hopeless case." I found this extremely reassuring, somehow, and settled docilely into what was certainly the most painless exercise routine I've ever known. Granted there was an ominous mirror stretching across one wall of the salon; still Miss Charlotte's matter-of-fact manner, quite without fakery, made things easier. Quite absent from her approach is the insulting why-are-you-a-weed attack of girls'-school gym teachers. She even manages to avoid that famous Joyce Grenfell pitch that cries for Effort. . . . Effort, however, is involved. In a matter of minutes I found myself curling and uncurling on the exercise mat with the aid of the Rubinstein Lithe Line, a stretchy device like a jump rope with loops at each end. Muscles that hadn't noticeably muscled in years began gyrating; my chest was lifted, my hips folded under, and—to my absolute astonishment—I went through an energetic little number on the floor with feet through each of the Lithe Line loops pointing vigorously in opposite directions right in the middle of the air. Quite rightly, Miss Charlotte concluded that was enough for a sluggard like me and whisked me off to the simpler pleasures of a full-scale body massage—relaxing, spot-reducing if it's done regularly, and a great maker of well-being. After that, if you're not one of those never-lie-down girls who insists on showers, you're allowed ten blissful minutes in a foam *(Continued on page 195)*

Twenty-minute skin sensationalizer: a power of new benefits flow from the sea these days, mostly from algae, or—in ocean-going vernacular—seaweed. What happens upon careful application of Ella Baché's Masque d'Algues: tighter pores, a finer texture, pinked-up skin colour.

Quick health for hair: Brittleness, broken ends, flyawayness can be sharply improved by a salon application of Colesteral Treatment; then ten minutes in a vapourizer. This, by Helene Curtis.

for the impatient

Seven fast beauty actions geared for quick results and a one-day head-to-toe revamp Vogue-tested by a very impatient editor.

What can be done to glamour up one's neck is a matter rather generally overlooked by even the most determined night-creamers. And it can make amazing differences. One combo of astringent oils and moisturizing agents is Antoine's Nectone Facial Oil, extra simple to use since it is merely slipped on sparingly and left there; no tissues involved. Also good for chicken-skin patches under the eyes.

Peeling, an old and once rather alarming skin improver, now comes in quick, easy, and wonderfully harmless forms. One preparation with the jaunty name, Pretty-Up, is a light lotion that works in a flash more or less. Just pat it in, massage off. In the latter process, dead cells flake away leaving the skin "new" and entrancing.

The too-impatient woman who never brushes her hair is Wrong. But if she plans to reform, she can give herself temporary incentive by using Buty Wave's Luminous Creme Set. Brushed into hair in tiny quantities, it gives shimmer and a fresh look of vitality.

For make-ups that decline horrendously no matter how carefully they've been done, there's new cheer in Diedré's Saving Face. This vanilla-scented wonder goes on in a fine mist, is patted with tissue; keeps make-up immaculate.

PRISCILLA PECK



THE 1761 CHEW HOUSE: GREY, WHITE, AND PALLADIAN

The Chew house—

pre-Revolutionary classic in grey stone



KERTÉSZ



MR. AND MRS. SAMUEL CHEW IN THE CHIEF JUSTICE'S PARLOUR

1960 living in a 1761 house

A delightful startle in the midst of a busy section of Philadelphia's Germantown, the Chew House, undisturbed by a historic siege and two centuries in which the surrounding fields have become city blocks, sits serene among five-and-a-half acres of 100-foot tulip trees, formal gardens, curvy roads, stone barn and outbuildings, two-hundred-year-old Italian statuary, and a one-year-old swimming pool. The house's two storeys and dormer combine Georgian details and Queen Anne proportions with an over-all Palladian feeling, a grey ashlar-cut stone façade. The handsome pediment of the formal Doric doorway is echoed in the cornice and in the house-in-miniature outbuildings.

Except for eighteen years after the Revolution, all the living in the house has been done by Chews, most of them called Benjamin or Samuel, starting with Chief Justice Benjamin Chew of colonial Pennsylvania's Supreme Court, who built the house in 1761 for a summer place and named it Cliveden, after the famous English country seat of Frederick Louis, Prince of Wales, father of King George III—the villain of the American Colonists. *Below,* a nineteenth-century painting of the 1777 battle in which 120 British soldiers used the Chew house as a barricade against 3,000 American Revolutionaries. Bullet holes and other reminders of the battle remain in such quantity that Chew gardeners are always interested, but never surprised, to find a soldier's skeleton beneath the roots of an old tree.

"It seemed like another world," Miss Barbara Williams some years ago said to Samuel Chew, her husband-to-be, after her first visit to the house and its then-occupant, her husband's aunt. Today the young Samuel Chews and their two children live harmoniously with that other world—its vital history, by restoration, refreshed and pointed up.



"THE BATTLE OF GERMANTOWN," 1777



THE CHIEF JUSTICE'S PARLOUR: PALE ROSE, PALE GOLD, PALE BLUE

The Chew house *continued*

Though Washington never overnighted at the Chew House, he did dine there often, once climbed out on the roof to look at the Germantown battleground. John Adams, Governor John Penn, Major John André were frequent guests. The Doric-columned entrance hall, *right*, looks much the same today, even to the portraits on the wall, as it did when the Chews entertained Lafayette there in 1825, a famous party shown in the painting, *below*. After the reception, the aging Marquis reportedly napped on the great sofa in the Chief Justice's parlour, *above*. This deep, sweeping Gothic sofa, as well as the two upholstered side chairs, sometimes called back stools, with it, was made by the Philadelphia cabinetmaker, Thomas Affleck, for Governor John Penn, from whom Chief Justice Chew acquired it. In redoing these rooms last year, Mrs. Chew worked with Helen Brady, an interior designer whose specialty is old Philadelphia houses, in choosing colours and materials both traditional and fresh. Gold silk damask went on the sofa, which had always been gold-coloured. Because the incumbent gold draperies chopped up the room, they were replaced with pale-blue silk damask to extend and play up the blueness of the walls. And only after stripping down for reupholstering did certain joys, such as the superbly carved arms of an Affleck parlour chair, turn up.



RECEPTION FOR LAFAYETTE, 1825





WASHINGTON, ADAMS, AND SIX GENERATIONS OF CHEWS DINED HERE

The Chew house *continued*

In this house, handed down with its accumulations of history and furniture treasures from generation to generation, the Samuel Chews and their two teen-age children find living informal, cheerful, and enormously interesting. (One can go down cellar to the Chew family's vast and well-kept files and turn up in minutes letters from Andrew Jackson, or Washington's Valley Forge headquarters, or a Mason-Dixon line document that nobody had thought of in years; the Chews do not throw things away.) In the dining room, *above*, Mrs. Chew entertains six to twelve by adding banquet ends to the Hepplewhite table where, among other notables, the first bishop of Pennsylvania was served. Usually, she sets the table with French porcelain presented, over 150 years ago, to the Chief Justice's daughter-in-law. Americans in those days imported their family china in such great quantities that Mrs. Chew need not worry about occasional breakage of one of a hundred dinner plates. Kept in a glass-doored cabinet, where a window used to be before an addition was made to the back of the house in the early nineteenth century, the china is bordered in the same rosy-gold as the dining-room walls.

IN THE BARN, ONE OF THE BUSINESS OFFICES

The Chew barn

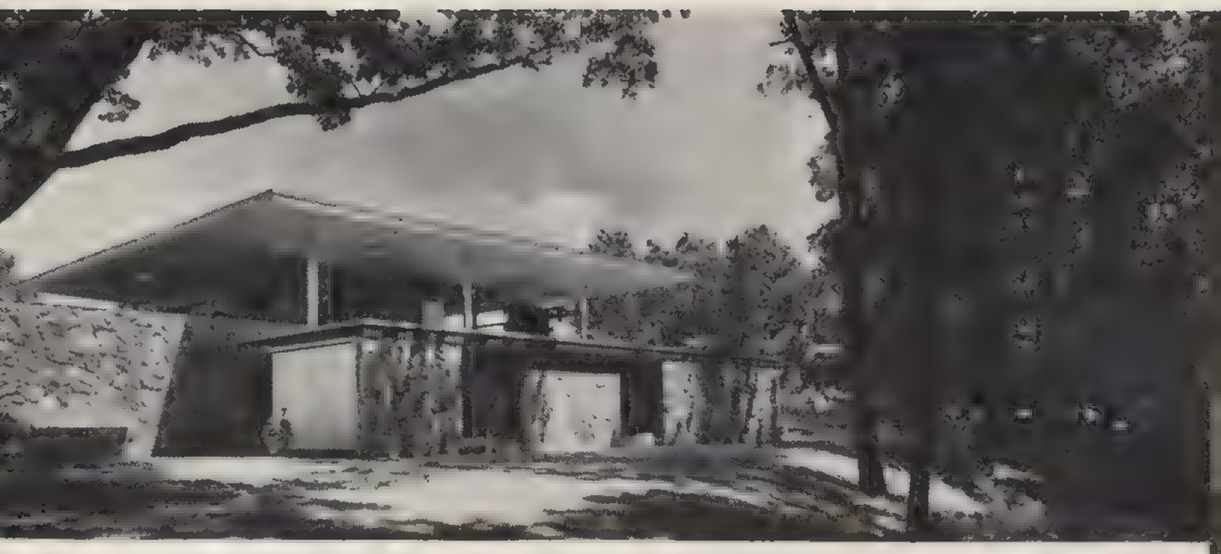
The big surprise in the Chew house's back yard is the small, busy advertising agency in the stone barn. For the offices of Chew & Co., Mr. Chew and his brother Benjamin took down most of the stable partitions, leaving a few, one shown *above*, as office-dividers, and put the handsome stall woodwork to work as roomy, contemporary desks. Philadelphia Windsor chairs from the house became office chairs, and an old breakfront base, an efficient file cabinet. The brothers found no dearth of B. Chew and S. Chew signs to mark their own offices, interspersed them with early Pennsylvania prints and such samples of recent Chew advertising production as a train coach sign which reads, "No smoking—not even Winston." The agency shares the barn with a private museum of Chew coaches, one of which, *below right*, brought Chews to Cliveden for the first time in 1761.

IN THE BARN, OFFICES AND A MUSEUM



1750 CHEW COACH





THE ENTRANCE, BENEATH GREAT OAKS

Contemporary classic

in steel and glass: the Towers house– 1960 living in a 1959 house

As clean-lined as a delta-winged jet, this house that Mr. and Mrs. Henry Deen Towers built last year on a wooded hill near Essex, Connecticut, has a great beauty—fresh, simple, a house marvellously young and new that also meets the specific demands of a young American family, far different from those that determined the plan of the classically beautiful 1761 Chew house in Philadelphia (pages 164-169). What make the Towers house a modern classic are its straightforward uses of steel and glass, fieldstone and natural woods, its open plan that still allows for privacy, the way it looks as native to its hill as the great oaks around it. Because Mrs. Towers, like many other American women, prefers to do her own cooking and most of her housework, the Towers' first specification was a house that could be managed practically help-less; their second was a view of the water and space for boating gear. (Sailing with their seven- and eleven-year-old daughters is an important part of the Towers' life.) They wanted, in short, an openly adventurous solution to fairly typical needs, and wanted it without aesthetic compromise. Picking their architect before their land, they decided upon Ulrich Franzen of New York. On the rise of the hill, Mr. Franzen laid a concrete floor, walled it with fieldstone, then built the steel-and-glass second storey that he calls the pavilion, a word that means, these days, any open-plan structure. *(Continued on page 173)*

TERRACED GLASS PAVILION

DAMORA

FASHIONS *in* LIVING

write to us

Floor is style 86538

for a free sample of the most intriguing floor in the world—Tessera Corlon

Write Armstrong Cork Company, 6002 Thomas Rd., Lancaster, Pa. In Canada, Dept. 20-U, Box 919, Montreal, Quebec.

Tessera Corlon is one of the famous Armstrong VINYL FLOORS

1860-1960 Beginning our second century of progress



TERRACE VIEW OF LONG ISLAND SOUND

DAMORA

Steel and glass house

continued

To reach the house, as indigenous to the twentieth century as the Chew house was to the eighteenth, one drives a mile up the wooded Connecticut hill to arrive at an entrance set in an angle of stone wall; above the entrance, the glass pavilion seems to float on the terrace. Light from the pavilion pours down the stair well. To walk into the living and dining room is suddenly to come upon a three-hundred-and-sixty-degree panoramic view of Long Island Sound and of the Essex River, where ships came during the eighteenth and nineteenth centuries to unload cargoes of ivory tusks from Africa at Ivoryton, where Mr. Towers is now a vice-president of Pratt, Read & Co., the piano-assembly manufacturers. Overhanging the glass walls and supported by an umbrella-like steel frame, the cypress roof of the pavilion seems as sheltering as a branching tree. The partitions, all lower than the ceiling, contain storage cabinets, some of natural walnut, some white for paintings. While the kitchen and breakfast room are partly closed off by the cabinet-partitions, the living and dining rooms are open. White vinyl tiles cover the kitchen and breakfast-room floors; the rest of the pavilion has a parquet oak floor, covered in part by a natural wool rug that looks pale lemon-yellow in the sunlight. Subtle in colour and texture, the look of the pavilion is spare and clean, the result of a dramatization of natural woods, steel, glass, and the landscape beyond the glass. Bleached linen curtains may be pulled over the window-walls. The furniture is forthright: a walnut dining table with black chairs, a settee of chromium and black leather, a chromium sofa upholstered in wool tweed, two Le Corbusier chairs of chromium and black canvas. *(Continued on page 175)*



PLAN FOR THE SECOND-FLOOR PAVILION

FROM DINING ROOM TO TERRACE, WITH, IN BETWEEN, KITCHEN AND BREAKFAST ROOM

PAVILION DETAIL

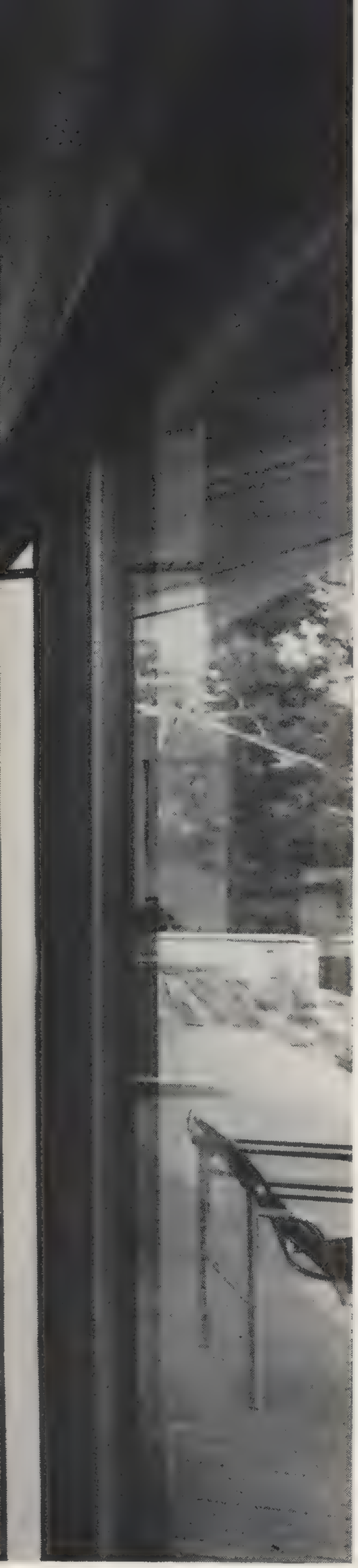


PASS-THROUGH FROM
KITCHEN TO BREAKFAST ROOM



BREAKFAST ROOM







PLAN FOR LOWER LEVEL

Although the dining table seats eight, Mrs. Towers, like many other hostesses today, often entertains at buffets, seating her guests at small tables in the living room or on the terrace. Partly because of the central kitchen-dining arrangement, Mrs. Towers is able to manage the house with only part-time help for cleaning, laundry, and parties. Downstairs, off the entrance hall, the girls have their two bedrooms with French doors opening to a grassy terrace. Although the girls play and study in the breakfast room when their mother is in the kitchen, they are apt to entertain their friends downstairs and leave the second floor to the adults. (Children, incidentally, seem delighted by the house.) To the left of the girls' rooms are laundry and storage rooms, with space for all the miscellany that any young family accumulates. Straight back off the hallway is the master suite: dressing room, bathroom, kitchenette-in-a-closet, and the bedroom, with glass doors to a tree-enclosed garden. One wall of this bedroom is lined with books. Ceiling lights, recessed as they are throughout the house, throw a wash of light against white linen curtains that draw over the glass to make a wall. Although the floors in the children's rooms are unbleached cork, the Towers simply covered the polished concrete in their own room with rugs from place to place. On the bed is an early-American quilted spread, almost as nubby as a hooked rug. Both the bathrooms downstairs are split into two rooms apiece. (The little girls have double washbowls with pink Formica dressing-table tops on either side.) This lower level gives a feeling of quiet, solid enclosure, in deliberate contrast to the open-sky sweep of this great glass contemporary house.



ENTRANCE DOWNSTAIRS



MASTER BEDROOM, BOOK-LINED

Steel and glass house

continued

CHILDREN'S, LEFT, AND MASTER BATHROOMS





DAMORA



SHIRT: VOGUE PATTERN 9831; SKIRT: VOGUE PATTERN 9654

VOGUE PATTERNS

The American shirt—its new holdings

American clothes-mark—the silk shirt that has always owned stock in suits, sweaters, skirts, pants. What's here: new things to add to its portfolio—a long, printed dinner skirt; a stole and skirt of black jersey that add up to a suit variation. Shirt and holdings—all Vogue Patterns. *Above:* The shirt—all wonderful shape and tailoring, in white silk surah. With it, a long skirt of white silk surah, black-printed in a geometric design that could be a magnified eye-test. Shirt, Vogue Pattern 9831: Onondaga fabric. Skirt, Vogue Pattern 9654 (short version included); Maxwell fabric. *Right:* Same shirt, with these additions—a narrow skirt and straight pocketed stole (that could be fringed), both black worsted ribbed jersey. This, to wear as a suit substitute with, perhaps, a zebra belt, as here. Skirt and stole, Vogue Pattern 9866, in Sag-No-Mor jersey. Furniture from Dunbar. *For other views, sizes, and yardages of these patterns, see page 189.*



FRANCES MCLAUGHLIN-GILL

SKIRT AND STOLE: VOGUE PATTERN 9866

VOGUE, FEBRUARY 1, 1960

When the living is American . . .



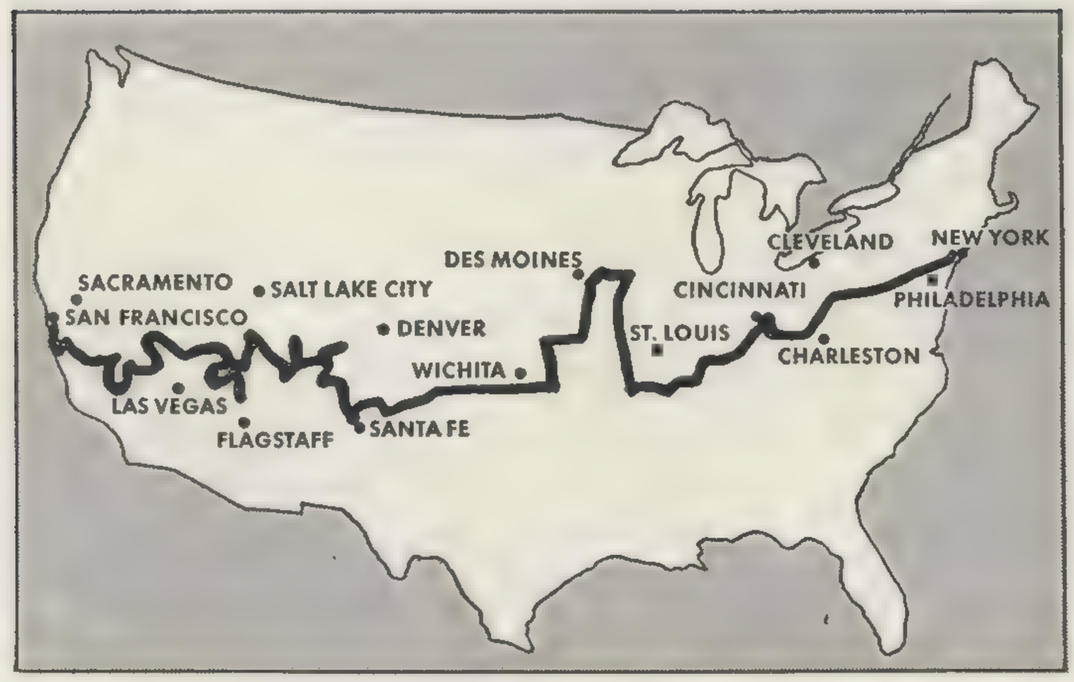


Plaids and checks have a big lead. The zippy ones on these pages are black and white or grey and white. Of silk-and-Orlon or cotton, they have lightweight good looks, an any-season usefulness, and plenty of the dash-plus-practicality that the really-working wardrobe demands nowadays. On this page, two from California. *Left:* Small black-and-white checks on a cotton dress with a shawl collar, a gilet that snaps in; snaps out for after-office mileage. By Dorothy O'Hara. About $70. Meyers Make brown gloves. Both at Arnold Constable. Dress, also at Best's Apparel. White straw hat by Irene of New York. *Above:* A Glen plaid one-piece dress has its own short jacket, banded in black to match the silk bodice. By Fabiola in Herbert Meyer cotton. About $90. Julius Garfinckel; Bullock's, Los Angeles. Straw toque by Irene of New York. *Right:* Shadow-plaiding a suit—grey, white, and black checks. Under the big-buttoned bolero jacket, a '60-yellow blouse of textured silk. By Ira Rentner, of Orlon-and-silk; about $90. Tailored Woman; Wanamaker's, Phila.; Dayton's; I. Magnin. Silk fez by Mr. John. Photographed in the new Corning Glass building.



Places to eat and to sleep— across the country

ON THE ROUTE OF THE HIDDEN TOWNS, PAGES 136-141



Here, some thirty-five places across America for eating or sleeping, none in the main stream, all gathered by John R. Humphreys, who took a 7,484 mile trip with his wife along little-travelled roads and through bypassed towns.

In New Jersey

SEA BRIGHT: Harbor Light, a guesthouse, stands on a reeded, flat strip of sandy ground between the ocean and the Shrewsbury River. A gigantic old frame house, its atmosphere is that of a seashore house deep in Sea Bright's past. Not fancy; makes a point of reasonable rates. Open Memorial Day until Labour Day.

PRINCETON: Historically impressive, the Nassau Inn was one of the best inns, for both food and rooms, that we found on the trip west. Lots of wood panelling. Room rates begin at $7 for one, $12 for two.

FLEMINGTON: In this town that seemed to wait for a trainload of tourists out of the year 1910, stood a curious restaurant The Whistle Stop, which is what the railroad station has become—as if the town had given up on that trainload of tourists after some fifty years. Old prints hang on the restaurant's walls; the small dining room has menus on a slate, old-fashioned prices.

In Pennsylvania

LUMBERVILLE: Black Bass Hotel in Bucks County, an inn, built in 1745, has big stone fireplaces, heavy wood tables, and a view of the Delaware River. The best room in the hotel, a suite facing the river, is $20 for two. Samples of the menu, à la carte: vichyssoise, $.60; Charleston Meeting Street crab meat, $3.50.

POTTSTOWN (south of): Small, with candlelight and fireplaces, the Coventry Forge Inn (one and a half miles west of Route 100, on Route 23), has French food and wines. A spot for those with a taste for *escargots bourguignon*, minted eggplant, and *sweetbreads au Madeira*, as well as bank roll to finance it. Fancy but spare.

LANCASTER: There are any number of hotels, inns, and restaurants in and around town with special Pennsylvania Dutch dishes—pickled pot roast, the seven sweets and sours, shoofly pie, and *schticker kolb flaysch*, a veal cutlet served Dutch style. Five miles north of town on U.S. 22, the Conestoga Motor Inn has agreeable rooms ($10 to $12).

GETTYSBURG: Larson's Court, a motel on Seminary Ridge, has single rooms from $7, double rooms from $8.

FAYETTEVILLE (near Caledonia State Park on U.S. 30): The Graeffenburg Inn is plain and pleasant inside, with an atmosphere not as old as the inn itself (1800). Rates for a single room start at $5.50; for a double, at $7.50. Dinners: $2 and up.

BEDFORD: Bedford Springs Hotel—remodelled but not modern. A single room costs $8, a double $12. Fort Bedford Inn, also old and reputable, has been allowed to age with only touches of remodelling, like a grand old dame keeping up with the times. Singles begin at $5, doubles at $8.50.

WAYNESBURG: The Fort Jackson Hotel takes you back to the 'Twenties. A double room, $7.75.

In Ohio

MARIETTA: The Hotel Lafayette looks plain-brick on the outside; inside, it's all pseudo-rustic with pine-panelled walls and flintlock guns. Good place to eat. Singles, $5.50 and up; doubles, $11.45 and up. The Betsey Mills Club seems closer to New England than to the riverboat days, but has charm nevertheless. Rooms are only for women, but the dining room, with its good inexpensive food, is open to the public.

In Indiana

MADISON: At the Hillside Motor Hotel, the dining room has a pleasant view of the Ohio River. But by the time we changed for dinner, about nine o'clock, the Hillside, along with every other restaurant in town, was closed. Towns along the Ohio close up early; not even the last lights of a chromium-trimmed hamburger shop burned that night along Madison's main street.

In Illinois

CAIRO: Just remodelled to look like the nineteenth century, the Hotel Cairo has a few rooms furnished (to the smallest detail) circa 1830: beds put together with wooden pegs, Annie Randall White's *Etiquette Book* on the book shelves. The lobby has its original tile floor, and walls papered with a silver-striped wall covering ordered originally for the old Hotel Charles where General Grant stayed. A single room costs $3; a double, $8. We had good catfish for lunch. *(Continued on page 188)*



6-piece place setting $35. 32-piece service for 8 $200. F.T.I.

CLASSIC ROSE, the fairest sterling in the land

REED & BARTON

For nearest store, and booklet on this and 15 other great Reed & Barton solid silver patterns write Reed & Barton silversmiths, Dept. V260, Taunton, Mass.



"MISTAH PERICLES, HE DEAD"

And so is rotund oratory; here some Mixmaster modern phrases, some contrasting styles—antique and new

BY NOEL PERRIN

EDITOR'S NOTE: *Noel Perrin, an amusing, enthusiastic thirty-two-year-old English instructor at Dartmouth, is devoted to non-academic essays. Vogue published his article, "'All Americans Ski,' She Said," in the issue of November 1, 1959.*

A few months ago I saw one of those movies about confused intellectuals and how they get adjusted to normal life. It was a classic of its kind. There is this girl who works in a secondhand bookstore and spends her evenings reading philosophy, and then she snaps out of it and becomes a famous model. The first thing you know, she has married a fashion photographer who is even more famous than she, and given up reading. I enjoyed every minute I was in the theatre.

There was one scene, however, late in the film, that set me to wondering. The photographer has taken the girl to Paris to do a big series on her for his magazine. He is, incidentally, trying to court her, but with no success whatsoever. She still prefers books. Then one afternoon as he is setting up his camera, the girl makes a shy announcement. Trembling a little from the force of her new emotions, she tells him that she now loves posing for the magazine, and she loves being in Paris, and she loves *him*. Does he respond, as one might expect, by assuring her in some fairly vibrant way of his own affection? No, he doesn't. He looks at her as if she had had a sudden lapse and started quoting Aristotle. Then he reels a couple of steps backward. "Well, whaddaya know?" he blurts in honest surprise.

At the time, I explained this to myself as just one of those lines that get written in Hollywood. It's extreme, I admit, but it belongs to a recognizable genre. Anyone who goes to the movies at all has met just such lines often. What they are is anticlimaxes and failures to respond, and that they are deliberate there can be no doubt. Nor is there much question as to their function. Their function is to reassure average movie-goers that everybody else is average, too—to reassure ordinary, prose-talking citizens that deep down all men talk prose, even Cyrano de Bergerac, if you could only catch him off guard. It's like Hollywood's other assumption, that no one *really* likes classical music, and if you could only get the repressed young piano student away from her domineering teacher and into a low-cut dress, she would soon abandon Bach *partitas* and begin thumping out some rather erotic jazz.

In terms of my particular film, I felt that the photographer's half-wit answer was the girl's final penance for having been an intellectual in the first place. I didn't take it seriously, any more than she herself did. (She got engaged to the man two scenes later.) Hollywood's realism, I comfortably concluded, is the most unrealistic thing in the place.

Just as I was concluding this, however, a piece of dialogue from real life flashed into mind. It was foreign real life at that. I found myself remembering that meeting of British Commonwealth explorers at the South Pole last year, and the strikingly unoratorical way in which its participants expressed themselves. These, as we all will remember, were Sir Vivian Fuchs, the great English

geographer, and Sir Edmund Hillary, the world-famous conqueror of Everest. Sir Francis Drake would hardly have recognized their style.

Sir Edmund spoke first. "Hello, Bunny," he greeted Fuchs, his voice a little solemn.

Sir Vivian rose to the occasion. "Damn glad to see you, Ed," he replied, there amid the eternal snows.

It was a scene to stir the soul. Mine was stirred. I felt, to be accurate, as if someone had slipped a Mixmaster into it. Out of its depths began to rise, like bubbles from a swamp, the whole public utterance of our day.

Through my ears rang, for example, some of the characteristic phrases of President Eisenhower. Is he being well received as chief executive? "A fellow never knows," says Mr. Eisenhower. How does he feel about Russian imperialism? "Doggone it, that's not right," comments the President. Does Mr. Eisenhower approve of foreign words (like *mot* or *juste*)? "By Jimminy, our own language is rich enough, why don't we learn to use it!" he patriotically counters.

Now my mind went echoing back to the trumpet utterance of former President Truman. I recalled vividly Mr. Truman's demurral when first offered the vice-presidency in 1944. "I don't want the darned thing," he demurred. I lived again his first recorded words on his first day as president in 1945: "C'mon in, Tony." I recalled *his* reaction to a minor twist of Russian policy a few months later. "Ain't that sompin'?" he marvelled.

Religious oratory surged into memory, too. I heard again the great culminating appeal of the foremost preacher of our time. I tingled as I listened to the familiar words. "So now, while the choir sings softly, 'Just As I Am, Without One Plea,' you come down and say, 'Billy, tonight I accept Jesus Christ.'"

By now I was almost as full of excitement as that girl in the movie on the day she fell in love. I knew I was on the edge of a major discovery. All these accents were too much alike for it to be coincidence. And finally I realized that the mid-twentieth century has brought an abrupt change in the way man talks.

It's a change for the better, I expect. What we have done is to purge our speech of rhetoric. It was time. Look at what rhetoric, which is to say fancy speaking, did to our ancestors. Our ancestors were fancy speakers almost to a man—and they went around polishing their marriage proposals in advance, practising sermons in front of mirrors, and deliberately planting eloquence in their political addresses. They never asked themselves if this was being sincere. Which of course it was not. It was being staggeringly hypocritical. But today we have learned to be as plain and honest as old shoes. We say what we really think. Avoiding all pretense, we employ the simple, unaffected phrases that naturally occur to us. Even at historic moments we do.

Let me demonstrate. I'll bet if old Sam Morse, for example, were sending the first telegraph message now instead of in 1844, he would choose to word it rather differently. "What hath God wrought!" Morse dramatically asked in 1844, just as if he didn't know that he had invented the new system himself. Such mock-modesty turns the stomach. He would not, I am confident, be guilty of it today. "Hi, telegraph fans! Here's Sam Morse bringing you the greatest advance in communications since the eardrum," he would more likely send clicking over the wires now.

Or take the case of Bishops Hugh Latimer and Nicholas Ridley, who were burnt at the stake in Oxford, England, on October 16, 1555. Episcopal dignity or no episcopal dignity, I am confident that they would play the scene in a vastly lower key now. Bishop Latimer would *not* look at Bishop Ridley and intone, "Be of good comfort, Master Ridley, and play the man; we shall this day light such a candle, by God's grace, in England, as I trust shall never be put out." Rightly rejecting the sentiment as contrived, I feel that instead he would say what was really on his mind. "For heaven's sake, Nick, smile," I can hear him urgently whisper. "Think of the photographers."

The language of the future, assuming there is a future, promises to be even more natural and unaffected than that used at present. I have a friend who tells me his mind boggles when he tries to imagine what kind of remarks will be made on great occasions five or ten or twenty years from now. Mine doesn't. I have a very clear vision of what it will all be like. It will be like this:

On accepting the Nobel prize in chemistry, 1967:



What is your dream vacation? You'll find it in golden Spain . . . in the rugged, brilliant beauty of the Costa Brava . . . in the gentle countryside scented by groves of olives, lemons and oranges . . . or in the mighty snow-capped Sierras.

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MISTAH PERICLES, HE DEAD

(Continued from page 183)

Antique Style—"I accept in a spirit of profound humility. I feel that the prize is being awarded not so much to me as to chemistry itself. I especially rejoice to think that despite his being over eighty now, my first teacher, Professor Frederick Carver, is here today to see one of his students receive the award that is the logical outcome of his kind of teaching."

New Style—"Two years ago, when I first discovered perturbium, I said to myself, Harold, my boy, if there's any justice in the world you'll get the Nobel out of this. And, frankly, the big attraction was the cash. I figure I'll net a clean thirty-one thousand bucks."

After the first around-the-world airplane flight to take less than an hour, 1971:

Antique Style—"I flew at 600,000 feet. You're terribly alone up there, with the black sky around you and the green earth far, far down beneath you, and the stars blazing brighter than you ever believed was possible."

New Style—"Sorry, chaps. I went so damn' fast I didn't see a thing."

On the shooting of the last herd of wild elephants in the world, 1992:

Antique Style—"I'm not ashamed to admit it, there was a lump in my throat when I lifted my rifle and fired at that huge, grey old leader, the last wild elephant there'll ever be. They had to go, of course. With five billion people alive, there's no room for elephants. We need every square inch for crops. But it made me pretty sick to have to do it."

New Style—"Feel? They didn't feel a thing. The Land Resources Commission arranged to have an instant-acting anaesthetic in every bullet. Hunh? You mean *me?* Well, I didn't feel anything, either. Whaddaya think I am, a sentimentalist?"

MOST PRIZED FASHION AWARD

(Continued from page 123)

Metropolitan Museum of Art (the locale has changed in other years from a large town club, to a large hotel, to the Mayor's house, even to City Hall; has now come permanently home to the Museum). The evening's program: a short and pithy spate of speaking comes in here with reading of the citations giving the exact reason for the award: a fashion show of the winners' work. It is an evening almost always preceded by an almost always traumatic rehearsal (impulsive last-minute changes—desperation — elation — non-hired help—instructions from models to designers on how the clothes should fit—instructions from designer to model, "When you wear *my* clothes, float, float"—impulsive decisions not to touch a thing).

The Night, bland as though it had been born in utter composure, is a glittering gathering of fair women and brave men. It is a woman's night basically and exists for Fashion alone. The dedicated are all present, decorative and looking very In (Inmanship, this year was brocade, gold brocade, silver brocade, bronze brocade, plain silk brocade, and, in one lady's case, brocade so embroidered and reinforced that it was brocade-armour. Everybody had, as they say in the trade, gotten the message).

But the message of the Fashion Critics' Award is never couched in private language, nor directed at a rare few, nor has it spoken merely for trends that loom on a fashion horizon but may not always be in plain view of the woman who wears them. The Awards have sometimes named the very clothes on your back, special clothes whose names bite into American memory. There have been the Claire McCardell dresses, Charles James coats, the Zuckerman suit, the shell shoe, Sally Victor's flowered hats, the pleated nylon nightgown, Norman Norell's glorious evening dresses, Nettie Rosenstein's "little black dress," Phelps's belts. So the function of the Awards has been, will be, not only to recognize and to make fame for the designers, The Persuaders of fashion, but to make those women who own their work the happy possessors of fashion valuables.

Handmacher

Suits in beautiful CARNATION WOOLS shown on pages 20 and 21 may be found at the following stores:

Albany-Flah's
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Buffalo-L. L. Berger
Cincinnati-H. & S. Pogue
Columbus, Ohio-The Union Co.
Denver-May—D&F
Harrisburg-Mary Sachs
Knoxville-Miller
Los Angeles-Bullock's
Louisville, Ky.-Stewart Dry Goods
Memphis-Goldsmith
Milwaukee-Smartwear—Emma Lange
Philadelphia-Wanamaker's
Portland, Me.-J. F. Palmer
Portland, Ore.-Meier & Frank
Richmond-Miller & Rhoads
Rochester, N.Y.-Sibley, Lindsay & Curr
St. Louis-Scruggs-Vandervoort-Barney
San Antonio-Frost Bros.
San Francisco-H. Liebes
San José-Marcus the Furrier
Savannah-Leopold Adler
Seattle-Frederick & Nelson
Spokane, Wash.-The Crescent
Syracuse-Flah's
Tucson-Levy's

REVIVED: LUNCHEON AT HOME

Six menus and thirteen recipes from three hostesses—Princess Francis Windisch-Graetz, Mrs. Harold Brooks, and Mrs. Harold Talbott.

Particularly in New York, many hostesses are again beginning to ask friends regularly for luncheon at home instead of for dinner, a plan both practical and relaxingly civilized. Aside from the obvious pleasure for guests—who might well be as delighted to find a quiet interval of conversation and peace midday as to find a winning sweepstakes ticket—the hostess comes out ahead: luncheon arrangements are flexible enough to include a just-met acquaintance or two, and both food and part-time help are apt to cost less. Here, six luncheon menus, two each from three New York hostesses, as well as thirteen of the recipes behind them.

From
Princess Francis Windisch-Graetz

EGGS MILANO
BREASTS OF GUINEA HEN
CHERRIES AND ORANGES
DUCHESS POTATOES
CAULIFLOWER
CŒUR À LA CRÈME
or
MOCHA DESSERT

MOCHA DESSERT

2 envelopes gelatine (*dissolved in ½ cup cold water*)
1½ cups strong coffee
¾ cup sugar
6 egg yolks
1½ pints heavy cream (*whipped*)

Make a soft custard with the egg yolks, sugar, and coffee. Add gelatine, and chill. When cold, fold in whipped cream. Put into melon mould. Chill again, and pour mocha sauce over before serving. (Mocha sauce: boil 2 cups strong coffee and 1 cup sugar until thick enough for a sauce.) Serves 12.

CŒUR À LA CRÈME

¾ pound cottage cheese
¼ pound cream cheese
1 cup sour cream
1 teaspoon confectioners' sugar
½ teaspoon salt

Strain ingredients and pack into a heart-shaped mould, lined with cheesecloth. Let stand overnight. Turn out and serve with a mixture of fresh fruit. Serves 6 to 8.

SHRIMP MORENO
BONED STUFFED SQUABS
BRAISED CELERY
POTATO STICKS
PRUNE MOUSSE

SHRIMP MORENO

3 cucumbers
1 small onion
1 tablespoon malt vinegar
2 envelopes gelatine
2 pounds cold boiled shrimps

Grate cucumbers, with skins, and onion. Add malt vinegar. Add gelatine, dissolved in water; melt over hot water. Turn into a ring mould and chill. Turn out mould on a round platter, fill centre with shrimps, and serve with Russian dressing. Serves 8.

From Mrs. Harold Brooks

FISH TETRAZZINI
Hot muffins
(Continued on page 186)



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THE OCCASION – luncheon in town for two or twenty-two... an afternoon of bridge, meeting, or matinee. Perfect for little dinners and any "don't dress" evening out.

THE COSTUME – Slim silhouettes often with big sleeves or collars. Waistlines accented by fitted midriffs and belts. Dress and jacket costumes...tunics ...softly detailed suits continue. Crepes, silks, woolens in tweeds, prints and solids.

THE SHOE – Its sophisticated simplicity goes everywhere... with everything. The pencil slim heel, tapered toe, and dressmaker pleats are feminine and fashionable. Soft calfskin in smart colors makes this the perfect shoe for important spring and summer occasions.

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REVIVED: LUNCHEON AT HOME

(Continued from page 185)

CHICKEN MOUSSE
MIXED GREEN SALAD
BABA RING
filled with fresh fruit salad
MADELEINES

FISH TETRAZZINI

2½ pounds crab claw meat
2 dozen Norwegian halibut balls (canned)
2 cans chicken consommé
4 tablespoons butter
3 tablespoons flour
3 cups milk and cream (*mixed and heated*)
3 dessert-spoons curry powder (*or to taste*)
Salt and pepper
1 pound vermicelli

Simmer the crab claws in seasoned chicken consommé. Heat the halibut balls in their own juice and add to the crab meat. Make a cream sauce by melting the butter in a saucepan, adding the flour, stirring smooth, and gradually adding the heated milk and cream. Stir till thickened and smooth. Season with the curry powder, salt and pepper. Combine with the strained fish. Meanwhile, cook the vermicelli according to directions on the box. Line an oval oven dish with the drained vermicelli. Pour the fish into the centre and over the vermicelli. Glaze for 3 or 4 minutes in very hot oven. Serves 8.

CHICKEN MOUSSE

1½ cups minced cooked chicken (light and dark meat)
½ cup liver pâté
1 cup chicken broth
1 package gelatine
¼ cup sherry
¾ cup cream (*whipped*)
Salt and pepper
Dash of cayenne pepper

Heat the chicken broth and dissolve the gelatine in it. Cool. Coat a five-cup mould with aspic and chill. Combine the chicken and the liver pâté, season to taste, and when well-mixed, add the remaining aspic and sherry. Thoroughly fold in the whipped cream. Pour into the mould and chill overnight. Serves 8.

HOT MIXED NUTS
HOT MINCED CHICKEN ROULADES
HOT TURTLE SOUP WITH SHERRY
CREAMED LIVER
ROAST POTATOES
CREAMED SPINACH
MIXED GREEN SALAD
FRENCH BREAD

RASPBERRY ICE RING
with fresh fruit and kirsch
BUTTERFLY COOKIES

CREAMED LIVER

2 pounds calves' liver (*sliced into ten slices*)
6 tablespoons butter
1 teaspoon French mustard
1 tablespoon chopped parsley, tarragon, and chives
½ cup red wine or ¼ cup brandy
1 cup heavy cream
Salt, freshly-ground black pepper

Heat the butter in a heavy skillet and sauté the sliced liver quickly on both sides, till the blood runs out. Transfer the liver into an oven dish and keep warm. To the butter in the frying pan, add the mustard, stirring it smooth. Add the wine or brandy, and bring to a boil. Add the cream, salt, and pepper. Season liver with salt and pepper. Add the herbs to the sauce and pour over the liver. Place into a slow oven for 25 minutes. Serve from the oven dish. Serves 8.

From Mrs. Harold Talbott

CURRIED CRAB MEAT SOUP
COLD HAM, TONGUE AND CHICKEN
LEEK SALAD *with*
VINAIGRETTE SAUCE
EUPHRATES BREAD WAFERS
HOT FRUIT DESSERT
MACAROONS

CURRIED CRAB MEAT SOUP

¼ cup butter
¼ cup flour
3 cups milk
1 cup canned turtle consommé
½ pound crab meat
¼ cup cream
1 teaspoon Worcestershire sauce
1 tablespoon sherry
Salt, pepper
Curry to taste

Melt butter in double boiler and blend in flour to smooth paste. Add milk and turtle soup a little at a time, blending after each addition. Cook until thickened, stirring constantly. Add crab meat, salt and pepper. Just before serving, add Worcestershire sauce, cream, sherry, and curry. Serves 6.

LEEK SALAD

Allow 1 or 2 leeks a serving. Remove roots and tops, leaving about 3 inches of green portion. Halve

(Continued on page 191)

When the living is American...

(Continued from pages 178-179)



KAZAN

The disarmingly simple kind of dress that busy Americans love. It's grey and white Glen plaid cotton, with a bloused top and a straight skirt, the immaculate look of a round white collar and white cuffs. By Miss Eve. About $55. At Lord & Taylor; Frederick & Nelson.

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PLACES TO EAT AND TO SLEEP— ACROSS THE COUNTRY

(Continued from page 180)

In Iowa

AMANA COLONIES: At Ox Yoke Inn, a two-storey house, family meals are served by some of the Amana colonists.

MARSHALLTOWN: Lloyd's Restaurant is attractive and more modern than the Ox Yoke Inn; price, food, and surroundings considered, Lloyd's may be the best restaurant in the corn belt. This is beef-fattening country; roast beef and steak are excellent, prices low.

In Kansas

MOLINE: A two-storey, white frame building edged by brick sidewalk, the Hotel Moline stands in a timeless town. Inside is a lobby that looks like a calendar picture of a small-town hotel; just past the lobby a solid walnut staircase leads upstairs, where the wide hall is laid with linoleum. Rooms are clean and plain: painted metal-frame beds, old-fashioned bureaus, wash-basins and pitchers. So little has this hotel changed since it was built in the 1870's that there are no private baths. Single rooms are $1.75; double $2.50.

Almost every town of any size in Kansas has at least one good eating place, often a bright, clean diner where the food is good and the cost for a meal less than a dollar and a half. The trick is to drive around town looking for the place where the most cars are parked. Local women are apt to cook, and cakes and pies to be homemade. One such place is Ed's Grill in Wellington, Kansas, where our two dinners came to $1.90. There's no better proof of the existence of a continuous past than what the dollar is still worth today along the back roads of Kansas.

In New Mexico

TAOS: La Doña Luz, in an adobe building, has exceptionally good food. The owner-manager makes a yearly trip to France to stock up on wines. Entrées cost around $2.50 to $4.50. (Closed from November through February.)

SANTA FE: In the La Fonda Hotel, rooms have many-coloured furniture, Mexican tin-frame mirrors, and beamed ceilings. A single room costs $6.50; a double, $10. In Santa Fe we liked The Shed, on Burrow Alley, a place with brick floors, tables of thick, polished wood, and a low, beamed ceiling. The food was excellent, the prices moderate. Just south of town are a couple of interesting restaurants, one Spanish, the other cowboy-western: in Galisteo there is the Spanish La Mancha with a torch-lighted outdoor walk between the bar and the dining room. Prices are reasonable. In Cerrillos, Tiffany's, a heavily western restaurant, has a wooden sidewalk-porch still intact in front of its doors. The streets are unpaved and there seems to have been little change inside or out since the gun-slinging days of Billy the Kid. Bare and plain, Tiffany's has good American food at low prices.

In Colorado

DURANGO: There seems to be a movement afoot in this country to restore old hotels to their original grandeur. As we passed through Durango, work of this order was just being completed on the Strater Hotel. The grandeur involved is plush, red, flamboyant Victorian, with marble and high polish.

SILVERTON: The Grand Imperial Hotel has a mahogany-back bar, circa 1882, big plate-glass mirrors from Paris, and the *ambiance* of a mining-town showplace. Outside, the streets are conspicuously unpaved. A quarter of a million dollars has gone into the hotel's restoration. Rates for a single room start at $4; for a double at $8.

OURAY: Less restored than well-preserved, the Beaumont Hotel has many of its original furnishings. In our room, No. 3, we found a black-and-rose floral carpet, walnut bed, coat tree, marble-topped dresser with a mirror, and a marble washbasin in one corner. On the second floor, the dining room is wood-panelled with a high ceiling; Madame Tetrazzini once sang from a balcony over the dining room. The clock at the landing has been stroking off what would seem to be the non-existent hours since the hotel opened. The stair well is three storeys high, with white railings; a chandelier hangs from the skylight. Reasonable rates.

TELLURIDE: The lobby and bar of the Sheridan Hotel are virtual

(Continued on page 189)

lassie maid

Coats in beautiful CARNATION WOOLS shown on pages 22 and 23 may be found at the following stores:

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Buffalo-L. L. Berger
Des Moines-Younkers
Elgin, Ill.-Ackemann's
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Nashville-Cain-Sloan
Omaha-J. L. Brandeis
Parkersburg-Broida-Stone & Thomas
Plainfield, N. J.-Tepper's
Providence-The Outlet
Rochester, N.Y.-Sibley, Lindsay & Curr
Salt Lake City-The Paris
San Francisco-City of Paris
Sioux Falls—Fantle's
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VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 176-177)



Above, left: Skirt and stole; Vogue Pattern 9866; "Very Easy to Make"; Short Cut to Fashion. Skirt in waist sizes 24 to 30. For skirt with 26" waist, and stole, use 2⅜ yards of 54" fabric. Price: 75 cents. *Centre:* Skirt; Vogue Pattern 9654. Comes in waist sizes 24 to 28. For 26" waist, use 3⅞ yards of 45" fabric (no allowance for matching printed material). Short version also included in pattern. 60 cents. *Right:* The shirt, to wear in or out of skirts, Vogue Pattern 9831. Sizes 10 to 18. For size 14, use 2 yards of 45" fabric. 60 cents.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.

PLACES TO EAT AND TO SLEEP— ACROSS THE COUNTRY

(Continued from page 188)

time capsules; even the air in the lobby seems sealed in. Old hotel registers and records are strewn about on a table for inspection, along with rock specimens; there are leather chairs, brass spittoons, and doors with stained glass. The lobby and bar are connected by a number of curious and vaguely sinister rooms. This, as is all of Telluride, is for the purist time-traveller. Nice old-fashioned rates.

In Utah

National monuments and parks make for some interesting and reasonable overnight stays, although they're apt to be crowded in summer. (Unless you're prepared to settle at a camp site.) The parks preserve nature, and the nature they preserve is impressive indeed. The buildings are designed to provide maximum appreciation of the natural surroundings. This means elaborate-rustic in such cases as Bryce Canyon National Park, where cabins with Indian rugs and stone fireplaces can be rented for $7.50 single and $9 double. Other parks and monuments are Zion, Cedar Breaks (off-trail, uncrowded, way up in the sky), and Capitol Reef. Lodge dinners, although overpriced, often afford spectacular views of wilderness solitude.

HITE: In the midst of heat and canyon isolation, the man who runs the ferry across the Colorado River has a few cabins to rent. It's well to bear this in mind.

In California

DEATH VALLEY: Among date palms, Furnace Creek Inn is a chunk of luxe hotel security in America's most famous desert. A single room, with meals, $23; a double, $32. Closed from mid-April to early November.

DOS PALOS: At Santi's Restaurant, an attractive place, "Sal's special beef stroganoff" costs $2.75, including shrimp cocktail, salad, and dessert. A double Martini is $.85.

MONTEREY: The Mission Inn was built in 1824, when Monterey was still the capital of Alta California, and you can feel it. Rooms, some with fireplaces and balconies, cost $5 for one, $10 for two. Walk out over the ocean at Fisherman's Wharf and pick a restaurant; as you eat, gulls sail overhead.



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TIMELESS TOWNS

(Continued from page 141)

could use our 1865 map of the county; in Pennsylvania towns like Mt. Morris, 1865 still hovers like a hazy light, slanting past house and dusky barn.

Early on the morning of our ninth day, we began just beyond Rices Landing on the Monongahela River (more of a ghost than a hidden town) with a five-furlong dirt track left from sportier days. Meandering south along gravel roads, we passed Ten Mile Creek, Love's Hill Crossing, Gerard's Fort, and then swung back over wandering mountain-wild roads to the Monongahela.

Outside Mt. Morris, we went astray looking for the oldest church in Greene County, the Paw Paw Methodist Church, sunk in a grove of paw paws, used now as a barn. Nobody seemed to know where it was. Driving on, up Little Shannon Run—this was a country not of creeks nor of kills, but of runs—we passed narrow white houses, an old log cabin with a stone chimney, a horse-drawn hay wagon in a field. An old man stood up on the hay; a young man, bare to the waist, pitched away down below. We saw barns made of hand-hewed logs, cut from the forests of the wilderness years. In Whiteley Township, we looked for the lake that a road sign had promised, but there was no lake that we could see. We did find, if not the Paw Paw Methodist Church, a schoolhouse that stored hay, the desks gone but blackboards still in place.

Later that day, as we left Pennsylvania, the roads became rougher, the woods wilder. Driving down a valley toward Hundred, West Virginia, we rolled by shacks and narrow footbridges; west toward the Ohio River we passed small settlements. In one, a man sat alone on his front porch, gazing out at the road and strumming a guitar.

Crossing the Ohio by ferry and turning southwest, holding the opaque, tree-shadowed river on our left, we passed an old paddle-wheel river boat. Although these stern-wheelers still move up and down the Ohio past long stretches that look much as they always did, the fast side-wheelers —like the "Buckeye State" between Pittsburgh and Cincinnati —are gone, along with the fast packet boats like the "Robert E. Lee" and "City of St. Louis."

By 1825, people looking for adventure and land jammed the boats. But by 1850, railroads started to replace river traffic, clamping ridges of timelessness along many of the river towns. While the industrial centres of Detroit, Toledo, and Cleveland grew, the Ohio River towns seemed simply to wait for the rivermen to return.

Even Marietta, a town never hidden, remained in a timeless valley. Its streets are wide, its trees huge and old, and its museum displays, out of the past, a cape made from milkweed down by a Miss Polly Walker before her marriage in 1815 to J. J. Fuller, as well as sand toys: "Sand sifting slowly from top to bottom on the box," a card explains, "causes figures to move." In one box of sifting sand, a Negro in green trousers plays a cello; in another, a father spanks a little girl.

One decade settling comfortably beside another, this past seems to exist all up and down the Ohio, including in its tickless span the French, claiming the land for their king in 1749. Forty-one years later, the French, still hotly interested, settled Gallipolis about a hundred miles downstream from Marietta. Although the cabins of the French Royalists are gone, many of the houses and buildings in Gallipolis go back to the early nineteenth century, and the town still celebrates the day General Lafayette dropped in for a dance. It was about here the young George Washington ended his Ohio journey. Returning east, he kept the proximal river valley of the Kanawha on his mind; and when victory looked doubtful during the Revolution, he proposed, in case of defeat, this country as the new seat of the American government.

Driving out of Gallipolis through rich bottom-land, we crossed the Ohio at Portsmouth to the "dark and bloody land" of Kentucky. Vanceburg seemed to be built of houses from my grandparents' era. Corn stretched from one clapboard house to the next; a man with a pail walked out of one house to the pump in the yard. Maysville, further west on the river, looked all white. We passed one such town after another, all with white frame houses, some with outhouses, general stores, small gasoline stations. On the thirteenth day west, we drove through Brandenburg, a tough Kentucky river town in the old days, not now changed much in appearance.

Cutting inland from the river, we stopped later in New Harmony, Indiana, where George Rapp settled his New Harmony colony in 1815. In 1824, he went back to Pennsylvania, selling out to Robert Owen, the Welsh idealist who wanted, as did so many others in those years, a utopian community. If he ever had one in the New Harmony Community, it was not for long, because the community, begun in 1825, dissolved in 1827, its failure costing Owen the largest part of his cotton-mill fortune. New Harmony remains deep in the mood of the nineteenth century, when many of its buildings were built. We stood a long time looking into the Rappite burial ground, where the grass is mowed but the graves unmarked.

Moving back toward the Ohio River by way of Mt. Vernon, Indiana, we crossed the Wabash River and headed south, on a road edged with cornfields, to the Ohio and to Shawneetown. With unpaved streets and rows of saloons, Shawneetown has big houses gone to ruin but still lived in, shades drawn at their upstairs windows. During the early nineteenth century, little law existed on this stretch of the Ohio; families on flatboats, making the fifteen-day trip from Pittsburgh to New Orleans, floated by with their guns cocked. The danger actually began upstream from Shawneetown, around Owensboro, known then as Yellow Bank. Below, lay Red Bank (now called Henderson, Kentucky), Diamond Island, Shawneetown, Cave in Rock, and Wabash Island; and all about were outlaws like Colonel Plug Mason and the Harpe Brothers, men beautifully sinister in the imaginations of boys like Huck Finn.

Further downstream we passed Golconda, founded in 1803 by a woman who ran a ferry service with the help of a young son, a coloured woman, and a rifle. For a long time the town, a quiet place, was known by her name: Sarahville.

We drove into Cairo, where the Ohio runs into the Mississippi. On Washington Avenue, a leaf-darkened brick boulevard, we passed the Magnolia Mansion, where General Ulysses S. Grant put up briefly before establishing permanent headquarters at the St. Charles Hotel. As recruits for the Western campaign overflowed the

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REVIVED: LUNCHEON AT HOME

(Continued from page 186)

the leeks, leaving the halves attached to root end. Wash very thoroughly and cook, covered in a small amount of salted water until just tender (about 15 minutes). Drain thoroughly and cool. Marinate 30 minutes in vinaigrette sauce.

VINAIGRETTE SAUCE

¼ teaspoon dried chervil
¼ teaspoon dried tarragon
2 teaspoons minced onion
2 teaspoons minced parsley
1¾ teaspoons capers
3 tablespoons vinegar
⅓ cup olive oil
Salt and pepper to taste

Powder chervil and tarragon. Mix all the ingredients and let stand until serving time. Mix well before using. Serves 6.

HOT FRUIT DESSERT

1 can peaches
1 can apricots
1 can pitted black cherries
Pour away juice and put in baking dish. Bake at 350° for 1 hour.
Then add:
½ glass orange juice
½ glass lemon juice

Stir in 4 tablespoons brown sugar, grated lemon and orange rind. Put all this in dish and put in oven again for 5 minutes.

ARTICHOKE TALBOTT
COLD EGGS WITH HAM
GREEN SALAD
with Roquefort dressing
BALLOONS

ARTICHOKE TALBOTT

Use only artichoke bottoms. Place on mounds of buttered toasted bread. Fill bottoms with Hollandaise. Serve with crisp strips of bacon.

COLD EGGS WITH HAM

Place silver or glass dish, surrounded by ice, in refrigerator. Cover bottom of dish with fine meat jelly and let it get stiff. Then cover that with small slices of ham, a poached egg on each slice. Decorate eggs with tarragon leaves and truffles. Let whole get very cold, then cover egg with thick meat jelly so that jelly stays around the egg. Put whole dish back in refrigerator for about 30 minutes before serving.

BALLOONS

4 eggs
¼ cup butter
1 cup flour
1 cup boiling water

Put butter into boiling water and add flour. Stir over the fire for 3 minutes. Then cool. Add eggs one at a time, then beat whole mixture for 5 minutes before dropping with a spoon into hot lard. They take about 8 or 10 minutes to puff up and then they are done. (Sauce: boil 2 tablespoons butter, 1 cup brown sugar, and ½ cup thin cream together for 5 minutes.) Serve hot.

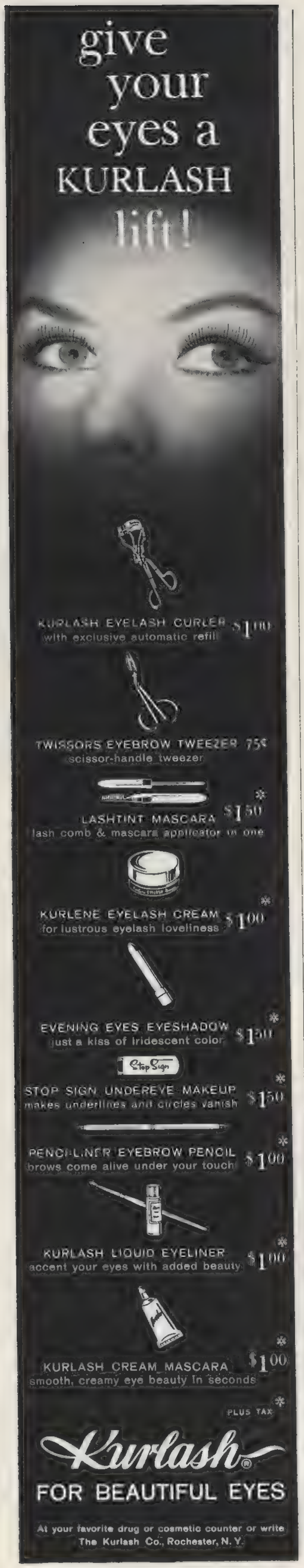
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IN VOGUE
FEBRUARY 15





TIMELESS TOWNS

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town, Grant watched the men drill day after day from his hotel room. Although Cairo challenged Chicago as the centre of Illinois during the 1860's and has never since been out of the main stream, not many more than 12,000 people live there now.

Travelling the length of the Ohio between Marietta and Cairo, I thought of General George Rogers Clark, the old Indian fighter. Putting on war paint and dancing his own war dance before some battles, he came back from the battle with Indian scalps in his belt. The eerie night light in those days came from burning cabins, set ablaze by Indians. Because the spirit of those times, as well as Clark's, still hangs about, I thought of him living alone and bitter in his old age; I thought of him, facing the amputation of a leg, calling for his old fifer and drummer. He set them to marching around his cabin as the knife cut in, with only the music and his jug of liquor to deaden the pain.

Driving northwest from Cairo, we crossed the Mississippi River into Missouri at Cape Girardeau, where baskets of artificial roses swung overhead at the intersections. On our sixteenth day west, we began to see the mountain forests of the Ozarks, the hill towns like Salem. Crossing the Missouri River at Jefferson City, we drove on through farmland, fields of corn and cows at pasture, passing town after timeless town: Moberly, La Plata, and, in Iowa, Signourney, North English, Williamsburg, and Tama on the Iowa River.

Bypassed by an express highway, Tama is no longer a stop even for most passenger trains. Some of its streets are unpaved, some lined with white frame houses that have back-yard barns, grape arbours, snowberry and lilac bushes. Every Saturday, Tama holds a cattle auction of fat cattle, pigs, and here and there a milk cow, a metal tag in her ear. The men in their blue denim overalls sit statically in the stands, leaning forward. We watched the auctioneer, who had once been a minister, keep a sing-song going; often he raised both arms and clenched his fists as if to pull in bids from the listeners. I wondered later how many decades of identical Saturdays the same men, or their fathers, had sat shrewd-eyed and quiet in that same shed.

After Iowa we crossed the old Santa Fe Trail just east of Council Grove, Kansas, as the timeless Kansas towns came and went: Alma, Eskridge, Olpe, Climax. Then, just outside Medicine Lodge, we saw Kansas country that looked southwestern with unploughed earth, desert brush, and a sign: "In October, 1867, Kiowa, Comanche, Arapaho, Apache, and Cheyenne Indians signed peace treaties with the Federal Government. Fifteen thousand Indians camped nearby during the council. . . . While the treaties did not bring immediate peace, they made possible the coming of the railroads and eventual settlement. . . ." But the dark, ploughed wheat fields of Kansas returned abruptly, and it was late afternoon before the southwest reappeared to stay.

The next day, after taking the fork of the Santa Fe Trail that crossed the Cimarron River, we branched off the old trail up into the Sangre de Cristo Mountains of New Mexico and to Eagle Nest, where a man at the store held a block of ice with iron clamps as he rinsed away the sawdust with water; I had not seen ice packed with sawdust for years. By way of Taos and the deep valley of the Rio Grande, we then came to the desert-mountain city settled by the Spanish in 1610: Santa Fe, the end of the big trail from Missouri.

All around Santa Fe are the ageless Spanish and Indian towns; we moved north, past tuft-taffeta New Mexico mountains of piñon and juniper, through Abiquiu, Coyote, Gallina, Llaves, El Vado, Tierra Amarilla, Park View, Brazos, Chama: towns where English, when spoken, sounds thick with Spanish or Indian accents. Wooden wells and piles of kindling wood stood in the yards of adobe houses. We saw no sidewalks anywhere.

Driving on through Durango, past Colorado mountains that looked like melted slopes of red, yellow, and green wax, we arrived, on our thirty-second day, in Silverton, 9,000 feet above the sea and looking now as it must have before the silver mines closed down. Twenty-three miles further, the town of Ouray lies deep in a well among the San Juan Mountains. During some of Ouray's windless winter days, snow falls straight to housetops through the hollow overhead. That night at about ten o'clock I stood at one end of Ouray to look down the street, and counted the few lighted signs: eight.

Deep in the same steep mountains, we came across Telluride, founded in 1887 after the first gold strikes in 1875. The old opera house was closed, three of the seven coloured bulbs in its marquee broken in their sockets. We saw a photograph, taken long ago during a local celebration, of the old Sheridan Hotel with a speaker's platform out in front, all the hotel windows jammed with faces—every face a woman's. All through Telluride ripples the sound of water over stones from a stream that once yielded gold.

Driving west across Colorado to the Utah border the next afternoon, we dropped from mountain forests into arid lands with unpaved roads. I expected to see a stagecoach round any bend. What I did see was a small ranch where a horse with Western saddle stood alone in front of the house; I recognized the scene from a hundred movies.

Outside Naturita, we picked up Highway 46 and continued west into Utah. The first white men into Utah, Father Dominguez and Father Escalante, arrived the year of American Independence. Looking for a fast path to California, they came from the south into this country where the canyon rocks held the scars of dinosaur tracks. You go back that far, crossing southern Utah, or so it seemed to us the next day, driving a trail road, Route 95, through a canyon wilderness where warnings to carry water were posted, possibly the most remote place in America accessible by car.

Turning west on 95, twenty-five miles south of Monticello, we drove for five slow hours through seventy-five miles of lost canyon to the settlement of White Canyon: a few buildings in a narrow gully of green trees. Beyond White Canyon, the road ended at the Colorado River, where only a thick cable sagged to the far shore. Finding the phone for ferry service dead, as defunct as the Indian cliff dwellings in the rock wall above us, we waited in the heat; after a while a man wearing a sun helmet, with a black cocker spaniel at his heels, came walking down the long road across the river to ferry us across. I have thought since that Charon must wear a sun helmet and have the same patient smile.

Driving the next day from

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TIMELESS TOWNS

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canyons into desert country, we gave a lift to some Mormon women whose car had broken down beyond Hanksville. Because the sky looked overcast, I worried about flash floods. One of the women said, "You never get much rain this time of year." As we drove on, down a dry stream bed with steep banks of solid rock, I asked, still uneasy, "Ever been caught here when this place was under water?" One of them had, when she was a child, travelling with her father. The flood carried their wagon away and covered the road with twenty feet of water—but that, she said, was in a different time of year.

Rain did fall, but not for long. The women had been right about the season. All their lives had been spent in this country: Brigham Young had sent their grandparents out to settle a town that would be one more stake in the tent that covered Deseret. When Young died, in 1877, there were more than three hundred and fifty such stakes. The woman talking did not remember the marauding Indians, but an older sister had been killed by Paiutes in 1879; I remembered that Utah Indians had been on the warpath as late as 1921. We left the women at Torrey, where black volcanic stones littered the ground.

Torrey and the other Mormon villages along Frémont's old trail, now part of Route 22, are like the early pioneer settlements: unpainted frame and log houses, unpaved streets, cottonwood and cypress. Cattle still meander up village streets to the barns. We drove through Koosharem when the sweet smell of fresh-cut hay hung in the air and hay, fallen from wagons, lay on the streets. Route 22, a lost road, leads into a land of living pioneers.

Crossing from Utah into Nevada on our forty-first day west, we passed through Panaca and Caliente, where there are ten gambling clubs, seven on one side of the railroad tracks, three on the other. Just past Hiko, where the buildings of the old town have been torn down, we hit a stretch of road that runs a hundred miles through desert, unfenced range with only a few steers wandering around. Along that hundred miles we saw only one other car, only one house.

At Tonopah, once one of Nevada's richest silver towns, we turned south to Goldfield, known as Grandpa until someone discovered that it *was* a field of gold. Although Goldfield is not a ghost town, half its houses were boarded up, its red-brick, four-storey hotel closed. Time seemed to have stopped around 1923, the town's last big year, or perhaps as far back as 1906, when Tex Rickard brought in Gans and Nelson to fight for forty-two famous rounds. In the dim, murky Santa Fe Club, the owner stood behind the bar with a dead cigar between his teeth; we were the only other people in the room. He told us that he still held a mine, waiting for the price of gold to go up. "Gold," he added, "is long overdue."

Leaving Nevada, we drove into the milky white California heat of Death Valley, past the Greenhorn Mountains of Sequoia National Forest, and into the smooth, hammered-gold hills that roll through California's central valleys: fold upon yellow fold, pocketed with shadow. We saw no trees, no brush, only the hills and miles of brown fence posts strung tightly with barbed wire, until, suddenly, we came upon the green patina of an orchard.

These were the hills and this the land that had been pulling Americans west across the prairies since 1841, the year of the Bidwell-Bartleson Company's immigration train. ("Don't swear or lop over neighbours when sleeping," the *Omaha Herald* warned stagecoach passengers in 1877. "Don't discuss politics or religion. Don't point out where murders have been committed if there are women passengers.")

Crossing the San Joaquin Valley on our final morning west, we stopped some twenty miles from the Pacific and some ten from Salinas, at San Juan Bautista where the Spanish built a mission in 1797. The plaza seemed to have changed little since bulls fought there, when California belonged to Spain.

The hills along the coast grew green now as well as gold, thick with pine and live oak. Behind us, as we drove into Monterey, stretched the long string of hidden towns and lost roads that I had seen partly as history, partly as places of the imagination, because so much of the lost land lies back where our great-grandfathers stand in shadow. We stood shortly among the swooping gulls by the ocean. All we had to offer the Pacific was a memento, a pebble picked up that first morning in New Jersey. I tossed it in the ocean, and that was it.



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AMERICA THE CONTRADICTORY

(Continued from page 109)

carpenter's art, with pepper-pot turrets and barge boards, small wooden castles of eccentricity and mercantile gloom. Most of their fretwork and turned pillars were ordered by local carpenters and builders from Philadelphia catalogues. They fit nowhere into the American cliché. They are arrogantly individual. In England they would have professional societies to care for them. Here they are despised, though they are the fine and curious fruit of America's nineteenth-century certainty that all would be well and that Americans would beat the Europeans at their own game. Russia today, in the same state of mind. is sowing no such harvest.

Or there is that quiet and secret city in Washington, where Negro property owners and white tenants live side by side without strain, called Georgetown. If such an enclave existed in Europe, it would be on all the travel posters and would long since have died. Street after street of decent homes above brick sidewalks. Not an ugly thing in a block. Not great, but the best of its unpretentious sort. And all kept and disciplined and restored by the sort of control and self-discipline that Americans are meant to resent and reject.

Again, America is accepted as the richest and most conspicuously wasteful country in the world. Yet a European visitor, even with a pocketful of dollars, can not find here the sort of luxury that he can buy in the capitals of his home continent.

Here there is comfort, spread marvellously wide. He can drive down a country road in one of those lovely, history-haunted counties of Maryland that point their fingers of land out into the Chesapeake Bay, and he can be sure of clean and decent food. To be sure, it will be the same sort of food he must eat in Illinois or Colorado. But there will be the plastic-topped tables in the alcoves and gleam of aluminium and the white-smocked waitress in the sort of place which in Europe would be a hot and crowded wayside café, heavy with the year's cooking and stained and scarred by its production.

But literally nowhere will his heavy pocketbook buy him the grave luxuries of a great hotel, the flattery, the minutiae of hired magnificence that a dozen cities on that other continent can supply. The same sort of strictures can be applied to shopping, motor cars, airplane flights, railway dining cars, theatres, and bars. Not even in New York can you dine in the stately European way, a progression of dishes, culminating in brandy, seated in an island of contrived privacy, surrounded by the professional anxieties of waiters and somehow collaborating with the proprietor in the production of a work of art.

It is the lack of their own almost universal comfort that the Americans find distressing in Europe and that has now led the British hotel keeper neurotically to put the symbolic ice cube in the untouched glass of water—lest his visitor be American. The really self-indulgent European feels that he is genuinely travelling, when he is in America, and pays for the excitement in discomfort. A modern Bernard Berenson in America would be hard put to it to find a servant to warm his wrist watch before he fastened it on in the morning. It is, of course, a comparison in which the Americans do not come off the worst.

But in the face of the central, political contradictions of America, all these are very small beer. The old view of America was that it was run on a political system that was so simple and unsubtle as to be hardly worth serious consideration. There was a written Constitution and a scramble of local worthies to get into the Congress and a continuous, highly personal dog-fight there, out of which there emerged a deal of legislation, much of it selfish, much of it designed for personal advertisement, much of it fixed by cynical groups of the wealthy. Occasionally a strong President came along who knocked everyone's head together and gave the country a chance to catch its collective breath.

That view has gone. Now it is academically and politically fashionable to know and appreciate the American system. It is accepted as one of fantastic subtlety, as one of the supreme products of human genius. It is fashionable to savour it, as a whole and in detail, without ever apportioning blame.

You understand rather than condemn McCarthy. You know about the city politics of Philadelphia. The exquisite logic of the Oregon primary is appreciated like a new mathematical formula. The fact that the Parties do not represent conflicting ideologies, that the tension and manoeuvring within the Democratic Party are harder to understand than the working of the new French constitution—to understand these is a new mark of sophistication. Compared with America, European affairs diminish to the routine politics of principalities. And it is not simply because America is so much more powerful.

With the new knowledge comes the realization that America is what it claims to be, a democracy and a far more exacting and genuine democracy than any other in the world. But an extraordinary price is paid for this quality. Unless it be in the President, there is no expression of the general will. Rather there is a continual babel of expression of differing wills that is never quite resolved. The Senators come up to Washington, like the territorial magnates of Plantaganet England to the Palace and hammer out their compromises. Because of the power of Northumberland or Warwick, the minority view is almost as important as the majority.

Measures, which in Britain are imposed by the Parliamentary majority of a monolithic and disciplined party which must gauge the popular will by guess work and at times judge how much to go against it, in America wither on the order paper. What is called Socialized Medicine cannot be seriously discussed in the American seats of power. Foreign policy must submit to the same turbulent market place. Even the security of the realm is left, in the last instance, to the vagaries of politics.

Yet this almost extravagant devotion to the will of the people and the vast apparatus designed to measure and record this will, does not invariably produce the freedoms you might expect. The law of libel is a negligible thing here, and yet it seems to me that true freedom of speech is not often found; that the man who would speak up on an unpopular brief

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AMERICA THE CONTRADICTORY

(Continued from page 194)

may take his career and reputation in his hands. The power given to the people can be crushing.

One of the things that surprises strangers in America is the lack of the sort of frenzied debate that enlivens Europe. If there are groups that would ban the Bomb, recognize Red China, start disarming, abolish capital punishment, or advocate any of the things that are elsewhere advocated continually and loudly and even with profit to their advocates, here they are put forward by minority groups which have to be sought out before they are heard.

This most compassionate country in the world seldom hears of the extremes to which Christianity can logically be taken. There is no marching to missile sites here. And if there is passion here, it is passion against an Administration and never a passion for a measure that *might* save the world or right a wrong.

The very size of the country perhaps explains the non-existence of this intimate and stimulating debate. But the near-silence goes further. Where the rights of groups are so carefully defended, the rights of individuals seem less cared for. In America, there has been no Archer Shee case with, eventually, the House of Lords considering the theft of a small postal order by a wrongly accused Naval Cadet. Recently Parliament devoted hours to the discussion of a Scots boy who had been cheeky and had his ears boxed by an exasperated policeman.

Such things do not happen here. Perhaps the apparatus of Government is too vast to be stopped and concentrated on so small and symbolic a thing. It is true the organization of charity could hardly be bettered in America, but when it comes to rights rather than pity, there is little room for "that savage indignation" for private men and against small official injustices that is meant to be one of the by-products of Democracy.

On balance, criticism has a captious, nagging air. On balance, one must accept that no system is perfect. But a long, slow look at America and all one's certainties and preconceived opinions fade away into nonsense. The gaps and the contradictions exist and, on the whole, the country is the richer for them. It is certainly the more entertaining. You find the most complicated and subtle system in the world and the hardest to explain. In attempting to generalize about it, I have already broken the first rule that all foreign observers should religiously obey.

BEAUTY FOR THE IMPATIENT

(Continued from page 162)

bath. This is 1960 talk for bubble bath, and it's great.

Feeling clean and virtuous (oh those exercises), I floated down a corridor to the skin care and make-up department where an amiable blond Constance waved me into one of those avant-garde lounges that dip in the middle. "Just relax," she said, pulling a sheet and blanket over me. "Do you like cream for breakfast?" . . . "Mnngrrnnn," was my reply as a wave of "Pasteurized" Face Cream Special slipped over me. Almost immediately I realized I was in the hands of a superb professional who knows just what to do when, and how to make you love it; we had some minor tussles about my not relaxing properly, but that only seemed to lead to marvellous back of the neck and shoulders massage which I found thoroughly agreeable. Skin Exerciser, a snapping and tingling lotion, followed the first creaming; then came hormone cream massaged at length; and other pleasures followed. After a face-and-throat masque (Rubinstein's herbal for the throat)—which one wears incidentally during a twenty-minute nap—the coiffure phase of the beauty day sets in.

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BEAUTY FOR THE IMPATIENT

(Continued from page 195)

The revamp of hair at Rubinstein's can be just about as radical as one likes—with the proper arrangements made in advance, even a permanent wave or a colouring operation is possible in the course of One Day of Beauty. Since my bones have mere pass-in-a-crowd status, I cling to a certain softness and roundness of coiffure, so I asked for a 1960 version of the cut-and-shape I was wearing, rather than an overwhelming alteration. And that's what I got. To some women this seems a lazy way of beauty living, but I choose to console myself with the fact that such magnificents as Myrna Loy and Claudette Colbert have scarcely ever changed their coiffures more than the fraction needed to bring them into the frame of fashion.

A half-hour lunch break is worked into the day at about this point. Then, under the drier, comes a business-like manicure and a no-nonsense pedicure, the latter an important revelation to anyone who's been slow to take in the advantages of professional foot-polishing.

At about this stage of the game, I was frankly beginning to feel rather churlish at being bounced about the salon with no make-up, looking rather like a well boiled potato, and I was charmed to have my hands and feet given back to me—just me, no busy little technicians—and get the pins and rollers out of my hair. Best of all, I was allowed to go back to the dipped-in-the-middle lounge and Constance, who proceeded to bring out an array of enchanting pots and bottles of face paint. We agreed that make-up should be tailored to one's life, and since I was going out into the New York day, she decided to do me in a subdued manner. ("Otherwise I'd really go to town on your eyes.")

What came first was a smooth coat of "Tree of Life" foundation, blended, blotted with tissues, then blended again. With the slight quantity that remained on Constance's hands after this, she went over my throat, explaining that this was her system for preventing that end-of-make-up-line at the chin and at the same time avoiding the messiness that results when foundation is used as freely on the throat as it is on the face. Although I resisted rouge, she went calmly and meltingly on with it, saying, "Why you'll be amazed at the way your face lights up." Minutes later she said something about navy-blue mascara—alarming, since my eyes and lashes are dark-brown. Minutes after that, I was allowed to survey the results. Subdued? Yes, nicely, but far from listless. While there was no real evidence of rouge, there was a thrilling new suggestion that my cheeks were less round-in-the-wrong-places. A touch of turquoise eye liner where I had always settled for brown seemed vivacious and amusing, and the navy-blue mascara was nothing short of sensational. Besides it was an easy make-up, one I felt I could handle myself with a minimum of struggle.

When this moment of contemplation passed, Constance turned over to me an impressive leaflet charting the take-home routine that—if it is carefully pursued—is the big payoff after a Day of Beauty. For the exercises there were ten separate little slips with diagrams and instructions. In the skin-care section of the chart were routines involving Rubinstein preparations for night and morning therapy; colour cues and other instructions for day and evening make-up, along with such incidental recommendations as the once-a-week use of Medicated Beauty Masque.

With this in hand, I was returned once more to the hairdresser, brushed and swirled into a state of advanced euphoria, and pronounced done. As I left the salon, Miss Mala Rubinstein, a liquid-voiced brunette with soft azalea skin, said, "A woman feels so pampered after a day of beauty; everybody thinks of her for a whole day." By then, however, I was far too pampered to think this was anything but the way life ought to be.

Note: One Day of Beauty, at any Helena Rubinstein Salon costs $30; more, if a permanent wave or hair colouring is involved. Impatient out-of-town visitors—for whom, incidentally, this is a fast pick-up with long-term results—should arrange for appointments about ten days in advance.

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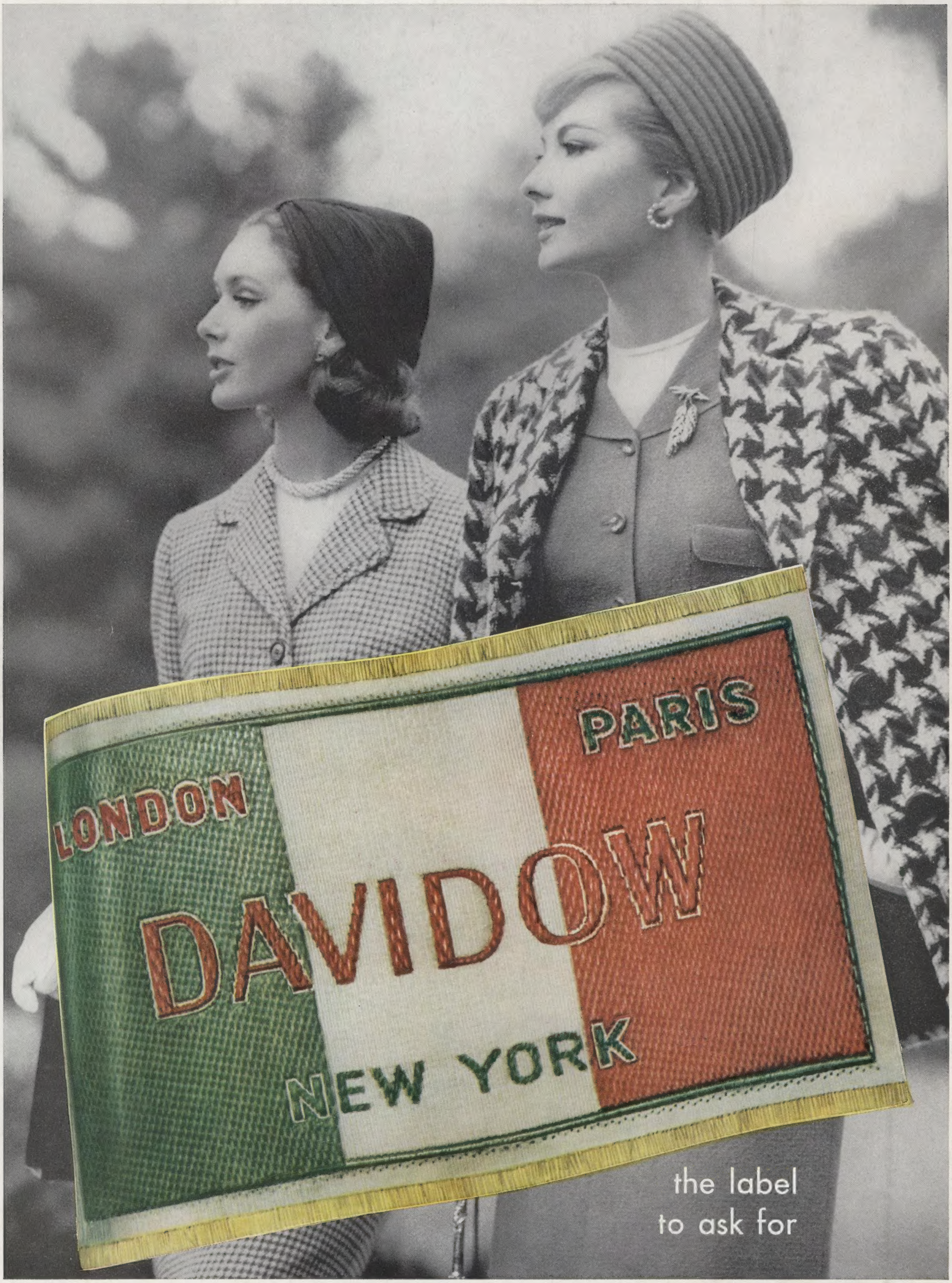


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